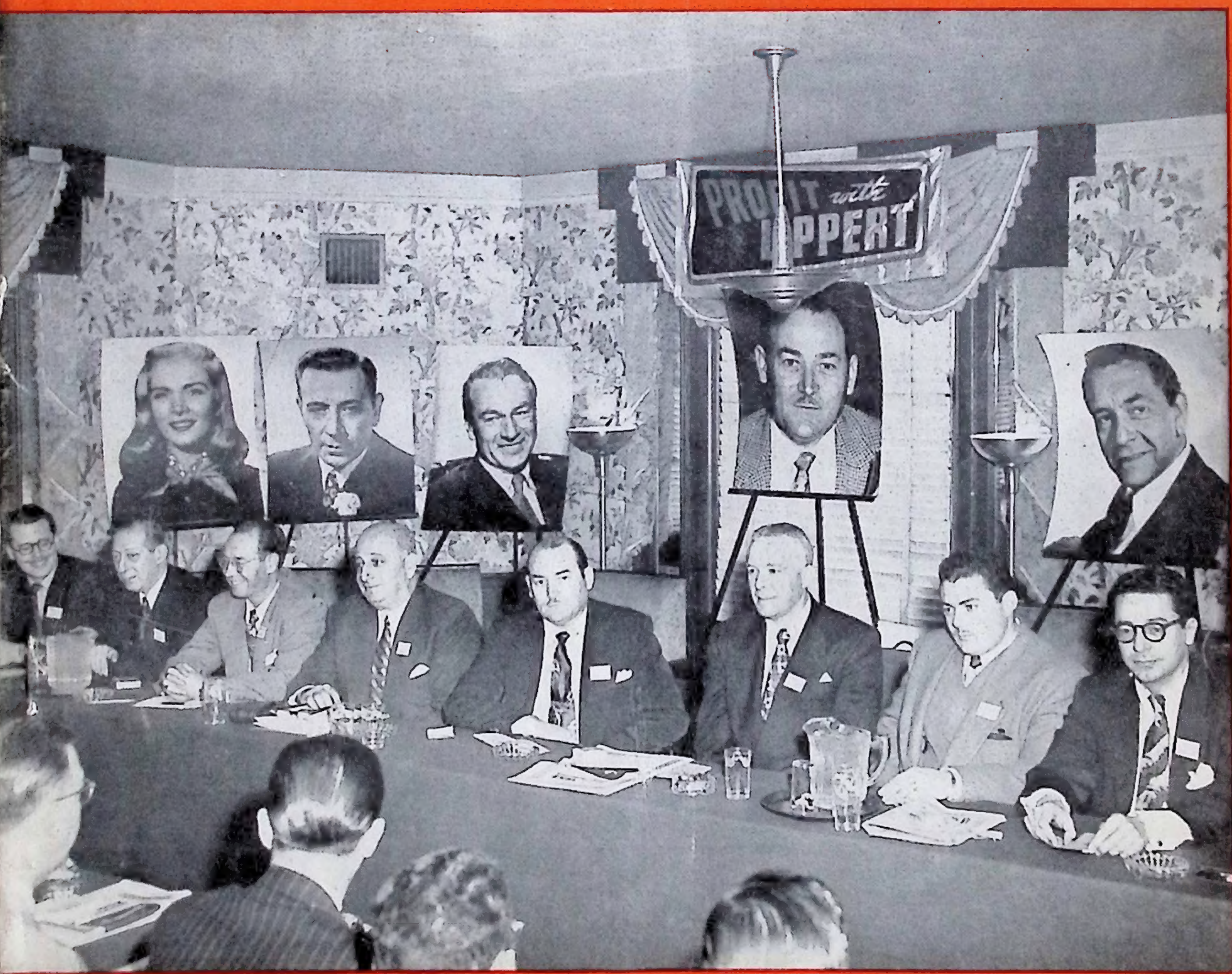
The Pulse of the Motion Picture Industry

BOXOFFICE



Lippert Pictures executives at their sales session. L to R: Anthony Hinds, W. F. Pizor, Al Grubstick, Arthur Greenblatt, sales manager; Robert L. Lippert, president; Joseph Smith, Robert Lippert jr., and Marty Weiser, advertising-publicity director . . . . . *Story on Page 28.*

In This Issue . . .

The MODERN THEATRE

SECTION

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.

CANADIAN EDITION

JANUARY 5, 1952

KEEP YOUR EAR TO
THE GROUND!

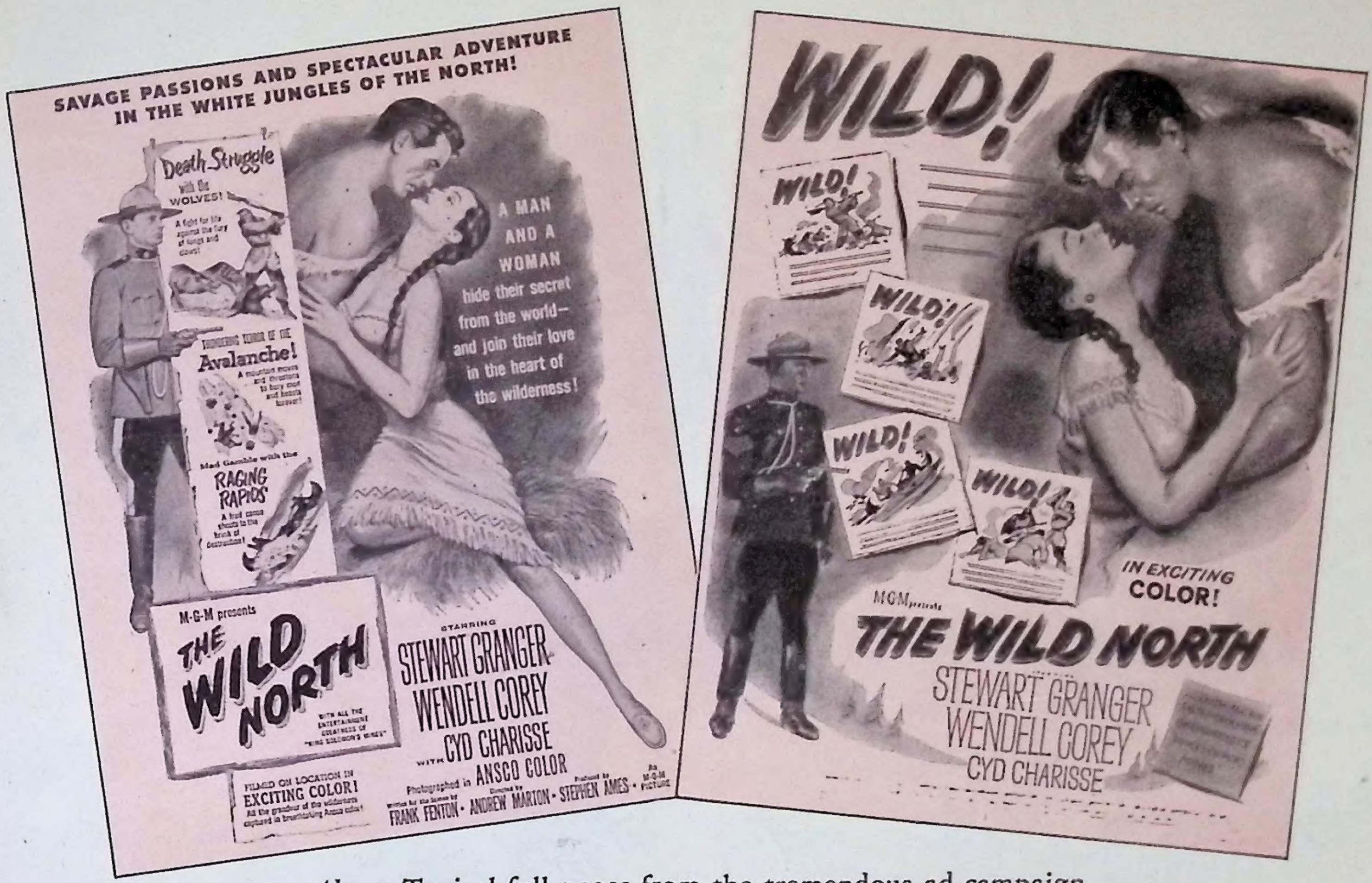
Here's what you'll hear...

"THE WILD NORTH
is The King Solomon's
Mines of 1952
from M-G-M!"

Extra! Extra!
Press-time Flash!
All New "Quo Vadis"
Openings Quolossal!
First 15 "Q.V." dates top "GWTW" by 15%!

You'll be WILD about the CAMPAIGN!

160 MILLION READERS! Giant Magazine Campaign in Full Color! Full page ads in Full Color in Sunday Magazine Supplements.


SAVAGE PASSIONS AND SPECTACULAR ADVENTURE IN THE WHITE JUNGLES OF THE NORTH!
Death Struggle with the WOLVES!
Avalanche!
RAGING RAPIDS
A MAN AND A WOMAN hide their secret from the world—and join their love in the heart of the wilderness!
M-G-M presents THE WILD NORTH
STARRING STEWART GRANGER WENDELL COREY WITH CYD CHARISSE
FILMED ON LOCATION IN EXCITING COLOR!
Photographed in ANSCO COLOR
FRANK FENTON · ANDREW MARTON · STEPHEN AMES · An M-G-M PICTURE
WILD!
WILD!
WILD!
WILD!
WILD!
IN EXCITING COLOR!
M-G-M presents THE WILD NORTH
STEWART GRANGER WENDELL COREY CYD CHARISSE

Above: Typical full pages from the tremendous ad campaign

You'll be WILD about the TRADE SHOWS!

The grapevine in Hollywood is buzzing with talk about the M-G-M picture that is destined to be "The King Solomon's Mines of 1952." Every showman owes it to himself to see for himself its thrills, color, romantic excitement at the Trade Shows!

JAN. 14

ALBANY	20th-Fox Screen Room	1052 Broadway	1/14	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/14	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/14	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/14	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/14	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/14	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	1/14	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/14	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/14	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/14	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/14	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/14	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1/14	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/14	2:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/14	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/14	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/14	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/14	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/14	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/14	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/14	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/14	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/14	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/14	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/14	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/14	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/14	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/14	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/14	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/14	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/14	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/14	2 P.M.

M-G-M presents "THE WILD NORTH" starring STEWART GRANGER • WENDELL COREY • with CYD CHARISSE • Photographed in Ansco Color • Written for the Screen by Frank Fenton • Directed by Andrew Marton • Produced by Stephen Ames • An M-G-M Picture

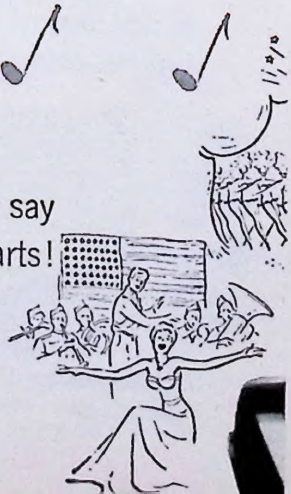
........next week, nation-wide, you'll see the big Warner

"I'll See

In My

Dream

Songdom's great Gus Kahn—his story! The fellow who didn't know how to say 'I love you' to his own girl but wrote it in song for all of America's sweethearts!



Dreams come thru!

You

DORIS
DAY
DANNY
THOMAS
FRANK
LOVEJOY
PATRICE
WYMORE

WITH
JAMES GLEASON

WRITTEN BY
MELVILLE
SHAVELSON
AND
JACK ROSE

Musical Direction
by Ray Heindorf

Musical Numbers
Staged and Directed
by LeRoy Prinz

PRODUCED BY
LOUIS F.
EDELMAN

DIRECTED BY
MICHAEL
CURTIZ

PICTURE
OF THE
WEEK

VIVA ZAPATA!

Ringing words for a stirring motion picture! Darryl F. Zanuck's production of John Steinbeck's "Viva Zapata!" directed by Elia Kazan stars Marlon Brando and Jean Peters in one of the supreme attractions from 20th Century-Fox in 1952. It sweeps across the nation's screens in March!

(Advertisement)

BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

BEN SHLYEN
Editor-in-Chief and Publisher

JAMES M. JERAULD.................Editor
NATHAN COHEN....Executive Editor
JESSE SHLYEN........Managing Editor
IVAN SPEAR..............Western Editor
I. L. THATCHER....Equipment Editor
JOHN G. TINSLEY..Advertising Mgr

Published Every Saturday by
ASSOCIATED PUBLICATIONS

Editorial Offices: 9 Rockefeller Plaza, New York 20, N. Y. John G. Tinsley, Advertising Manager; James M. Jerauld, Editor; Chester Friedman, Editor Showmandiser Section; Lou H. Gerard, Editor Promotion Section; A. J. Stocker, Equipment Advertising. Telephone COlumbus 5-6370.

Publication Offices: 825 Van Brunt Blvd., Kansas City 1, Mo. Nathan Cohen, Executive Editor; Jesse Shlyen, Managing Editor; Morris Schlozman, Business Manager. I. L. Thatcher, Editor The Modern Theatre Section; Herbert Roush, Sales Manager. Telephone CHestnut 7777.

Central Offices: Editorial—624 S. Michigan Ave., Chicago 5, Ill. Jonas Perlberg. Telephone WEbster 9-4745. Advertising—35 East Wacker Drive, Chicago 1, Ill. Ewing Hutchison and E. E. Yeck. Telephone ANdover 3-3042.

Western Offices: Editorial and Film Advertising—6404 Hollywood Bld., Hollywood 28, Calif. Ivan Spear, manager. Telephone GLadstone 1186. Equipment and Non-Film Advertising—672 S. LaFayette Park Place, Los Angeles, Calif. Bob Wettstein, manager. Telephone DUnkirk 8-2286.

Washington Offices: Al Goldsmith, 1365 National Press Bldg. Phone Metropolitan 0001. Sara Young, 415 Third St., N.W.

London Offices: 47, Gloucester Terrace, Lancaster Gate, W. 2. Telephone Paddington 7509. John Sullivan, manager.

The MODERN THEATRE Section is included in the first issue of each month.

The PROMOTION Section is included in the third issue of each month.

Albany: 21-23 Walter Ave., J. S. Conners.
Birmingham: The News, Eddie Badger.
Boston: Frances W. Harding, Lib. 2-9305.
Charlotte: 216 W. 4th, Pauline Griffith.
Cincinnati: 4029 Reading, Lillian Lazarus.
Cleveland: Elsie Loeb, Fairmount 1-0046.
Dallas: 612½ W. Jefferson, Frank Bradley.
Denver: 1645 Lafayette, Jack Rose.
Des Moines: Register-Tribune, Russ Schoch.
Detroit: Fox Theatre Bldg., H. F. Reves.
Indianapolis: Route 8, Box 770, Howard M. Rudeaux, GA 3339.
Memphis: 707 Spring St., Null Adams.
Minneapolis: 2123 Fremont, So., Les Rees
New Haven: 42 Church, Gertrude Lander.
New Orleans: Frances Jordan, N.O. States.
Okla. City: Terminal Bldg., Polly Trindle.
Omaha: 911 51st St., Irving Baker.
Philadelphia: 5363 Berks, Norman Shigon.
Pittsburgh: R. F. Klingensmith, 516 Jeannette, Wilkinsburg, Churchill 1-2809.
Portland, Ore.: Arnold Marks, Oregon Journal. Advertising: Mel Hickman, 907 Terminal Sales Bldg., ATwater 4107.
St. Louis: 5149 Rosa, David Barrett.
Salt Lake City: Deseret News, H. Pearson.
San Antonio: 326 San Pedro, B-39280. L. J. B. Ketner.
San Francisco: Gail Lipman, 25 Taylor St., Ordway 3-4812. Advertising: Jerry Nowell, Howard Bldg., 209 Post St., YUkon 6-2522.
Seattle: 1303 Campus Pkwy. Dave Ballard

In Canada

Calgary: The Herald, Myron Laka.
Montreal: 4330 Wilson, Roy Carmichael.
St. John: 116 Prince Edward, W. McNulty.
Toronto: R. R. 1, York Mills, M. Galbraith.
Vancouver: Lyric Theatre Bldg., Jack Droy.
Winnipeg: 282 Ruperts, Ben Sommers.

Member Audit Bureau of Circulations

Entered as Second Class matter at Post Office, Kansas City, Mo. Sectional Edition, $3.00 per year; National Edition, $7.50.

JANUARY 5, 1952
Vol. 60 No. 10

PLEDGE FOR PROGRESS

At this season of the year when people pledge themselves to improve their ways for a fuller and better life, Abram F. Myers, general counsel of National Allied, has come through with a set of exhibitor resolutions designed to make this a better industry. The credo follows:

> *This time let's not merely wish each other a Happy New Year. That we entertain such friendly sentiments goes without saying. Instead, let us pledge each other that throughout 1952—*
>
> 1. We will work increasingly to restore moving pictures to their rightful place as the world's most popular entertainment.
>
> 2. We will do all in our power to increase the receipts of theatres that we control, to the end that the doubts and fears of the entire industry may be supplanted by confidence and optimism.
>
> 3. We will strive to improve intra-industry relations by erecting the necessary machinery for cooperative action in the solution of common problems.
>
> 4. We will join with other industry branches and elements in rallying to the defense of the industry whenever it is unfairly or unjustly attacked.
>
> 5. We will encourage higher standards in production, distribution and exhibition, reserving the right to offer constructive criticism whenever criticism seems necessary, to the end that the industry's goodwill and prestige may be preserved and enhanced.
>
> 6. We will be ever mindful of our primary duty as organization men to promote and protect the interests of exhibitors, to be bold in asserting their rights and courageous in fighting for them, always remembering to keep our rapiers clean.
>
> *How much more fun it will be a year from now to say it was a great year than now merely to hope that it will be a happy year!*

Those resolves need not apply to exhibitors alone; they might well be adopted by producers and distributors and all other elements in this industry. If adhered to, for the greater part at least, they would contribute to making this a far better, more prosperous, more progressive industry.

We suggest that our readers clip out Mr. Myers' credo and make frequent reference to it.

* *

Strengthening the Backbone

Ever since this industry's beginning, its attentions to the child patron have paid off. On the sound reasoning that "the child patron of today is the adult patron of tomorrow," the picture-going habit was cultivated and developed. Equal logic applied to the thinking that children usually were accompanied by parents or other adults. So shrewd theatremen established the ten cent admission charge for children up to 12 years of age. But during the boom days of the war period some lost sight of this future patron building method and raised child ticket prices to 25 cents. The error of this action soon was learned and attempts to rectify it have followed.

With the growing interest in television making inroads into child and teenage trade, it became further apparent that much of the so-called "lost audience" was in that age range rather than in the over-30 group. Alert showmen began quickly to correct this condition.

From around the country reports indicate that the youngsters are being wooed back to the theatres. Their economic importance no longer is being minimized. Advantage is being taken of the flagging interest on the part of children in television with various showmanship devices being employed to keep up their interest in coming to the theatre to see "regular" movies.

Showmen who inquired into the cause of the drop in patronage among the teenagers learned that their allowances didn't permit going to the movies and buying a soda or sandwich afterwards, what with prices on all counts having increased. This problem has been met with the introduction of "student" tickets, scaled at from 25 to 50 per cent under the adult admission prices. And it is proving an excellent business stimulator.

Ben Shlyen

1952: THE YEAR BEGINS WITH EXHIBITORS IN HOPEFUL MOOD

Business in 1951, on a national average, was 10 to 20 per cent under the previous year's figure.

At the turn of the year, post-holiday grosses were running about the same as a year ago.

Exhibitors agreed that product was better, and big pictures were doing exceptionally well.

The general feeling nationally is that 1952 will be better than 1951.

Television, theatremen have discovered, is not the colossal competitor it had been expected to be.

NEW YORK—Any survey of theatre business in this exchange area has to be divided into two parts—the business done by the Broadway showcases and the other large theatres and that done by "the little fellow." Each has a different story to tell.

Without higher operating costs, including rentals, taxes, labor and maintenance, the large houses would have had a very good year, according to several circuit operators. On the whole, business at the year's end was better than that of six months ago and much better than in 1950. A definite boxoffice boom was noticeable during the early, active stages of the Movietime U.S.A. campaign. Exhibitors attributed it more to an enthusiastic and awakened showmanship, such as dressing up theatres for the occasion, than to the impressive advertising campaign in the newspapers.

CRITICAL OF 'DOOM' PROPHETS

Circuit operators were critical of those they called "prophets of doom," pointing to good boxoffice results at their larger houses and the good pictures obtained, but they declined to release any figures, including any breakdown showing how their smaller houses had done. They said that under existing circumstances a lot depended on the ingenuity and aggressiveness of their individual theatre managers to attract patrons who, because of the high cost of living, were practicing new economies and putting more money in the bank than in years past.

The small theatres had a different story to tell. One small exhibitor said: "It's been a bad year and there is no reason to believe there will be any change in the new year." They told a story of high rentals and overhead and of attempts to curtail expenses to the bone. Those that needed $50 to $200 income to break even insisted they were having a difficult time. They admitted that one key to increased business, besides good pictures, was showmanship, but said they didn't have the ready cash to do a real job.

There were complaints that many former patrons, when they sought a change from home life, were attending the Broadway first runs in increasing numbers and passing up the neighborhood houses. To offset this, a number were waging community relationship campaigns such as encouraging social and civic organizations to use their theatres on special nights. They were not finding the plan lucrative, but were hoping it would get neighborhood folk back into the habit of attending their neighborhood theatres.

One of the high spots of the year locally was the business done by art houses. Within three months three new art houses opened in a single area, and all have been doing exceptionally well. They are the Normandie and Little Carnegie on 57th street and Fine Arts on 58th street. They opened in the face of stiff competition offered by the Plaza, which has invested in a Radio Corp. of America screen of new design; the Arcadia, taken over by Walter Reade Theatres and modernized; the Sutton, Park Avenue and Paris. The district is a silk stocking one.

Predictions for 1952 were cautious. The head of a New Jersey circuit exploded verbally when asked for one. Some professed to see a trend of not only children but of entire families back to the theatres, partly as a result of a caged-up feeling after many evenings at home watching weak television shows with their plethora of frantic advertising, and partly because most if not all of their installment payments on television sets have been made. One top showman urged that special effort be made to supply the returnees with the best possible accommodations as well as best obtainable pictures to keep them from straying again.

The showman, told that the little fellows pleaded a lack of cash for improvements, said he knew that but that he saw a ray of hope for them.

"The coming year," he said, "may be the year in which a concerted effort by the industry will result in lifting the excise tax or at least reducing it. The industry has a valid argument and plenty of proof, and of course 1952 is an election year. I personally think we will win. The 20 per cent top on tickets set in 1950 represents a big loss. If lifted, most theatres now struggling to exist could at least break even and some would show a small profit. Let's get busy."

Summing it up from the exhibitor angle, while 1952 may see some small New York area theatres falling by the wayside, many of them should do an improved business, and if the federal tax is lifted or reduced, all will benefit and many on the borderline will be saved. It is hoped that Washington will see it that way.

Matinee Business Drop Noticed in Troy, N. Y.

TROY, N. Y.—Larry Cowen, manager of Proctor's Theatre here, has noticed a significant trend in movie attendance. Matinee business is dropping off. Despite the fact that the admission price is lower, women are not attending in the afternoon at the rate they used to, he says. It may be, he adds, that many of them are now working, to help along on family finances, and consequently are not attending the theatre. However, they have both the time and money to attend evenings or weekends, Cowen finds.

LOS ANGELES . . . Exhibitors predominantly optimistic; Skouras sees an upswing via better films, showmanship.

LOS ANGELES—Preponderantly, although by no means unanimously, optimistic are the southland's circuit and independent theatre operators as to the business outlook for the new year.

With, of course, the expected and inevitable exceptions, most of this territory's showmen agree that motion picture patronage hit its lowest ebb in the early spring of 1951, continued at a lagging pace during the summer, and picked up—coincidentally or otherwise—with the launching of the COMPO-sponsored Movietime U.S.A. campaign in the fall.

At its lowest point the southland's boxoffice dropped an estimated 15 per cent below the 1950 average, but the consensus at year's end was that in the closing days of 1951 theatre revenues had regained considerable of that loss and would continue to rise during 1952.

Advanced as the primary reason for such optimism was the rather general feeling that Hollywood's production moguls are turning out a constantly improving flow of celluloid. There are many outstanding releases coming up, most showmen opine, and this top fare will again demonstrate the soundness of the trade's axiom that "there is nothing wrong with this industry that good pictures cannot cure."

Further, in the opinion of several exhibitors, television—while it unquestionably dealt the boxoffice a damaging blow last year—is beginning to lose its punch and, unless its programming standards are immeasurably improved, will dissipate much of its threat during the year just getting under way.

As spokesman for the territory's largest circuit, Fox West Coast, Charles P. Skouras, president of the chain, recently predicted an upswing in attendance and revenues during 1952. Such prognostication was based on plans for intensified showmanship, better pictures, the additional money that will go into circulation because of increased defense spending, and—after the units have been installed—the attraction of large-screen theatre TV systems which are earmarked for placement in many FWC showcases.

FWC's 1951 attendance was 17 per cent

under 1950, and grosses were off 14 per cent, with Skouras blaming home TV for most of the loss.

FWC's prediction of rosier times ahead was echoed by M. A. Anderson, western district manager for RKO Theatres, who said business was "a little better" in the latter months of 1951 and forecast a steady rise during the current year.

"We are going to get a better grade of pictures," said Anderson, who observed that top-quality action fare, so-called super westerns and romantic comedies were the top money earners in the theatres which he supervises.

Another circuit executive, Marco Wolff of Fanchon & Marco, viewed musical comedies in color, dramas with "fine love stories" and fare that contains "no messages" as the types of screen attractions best geared to do boxoffice business.

PUBLIC EVALUATING FILMS

"The general trend in the evaluation of pictures by the public," Wolff declared, "would seem to indicate that in 1952 the better pictures will do better and the lesser pictures will do less."

Outspoken in his belief that home TV is waning in popularity and that the "let's go to a movie" habit is proportionately regaining strength is Al Galston, partner of Jay Sutton in operating two theatres here. Galston predicted that in the case of children, particularly, the "more intelligent" parents will come to the realization that video viewing or poor-quality programs is harmful to the youngsters and that the effect on them is "not what the parents had hoped for." Theatrical product is improving, Galston added, and "good pictures will do good business."

However, the market for westerns—even the top-budgeters—is fast becoming saturated, Galston declared, because of the abundance of gallopers on TV. He cited comedies such as "Father of the Bride" and off-beat, science-fiction dramas like "When Worlds Collide" as 1951's best grossers in his operations.

BIG ONES COMING UP

Some of his exhibitor associates are "discouraged and pessimistic," according to Ben Mohi, operator of a neighborhood subsequent run house here, but he himself thinks the prospects for 1952 are "considerably better." Big pictures are the only ones that are doing any business, Mohi declared, and there are "a lot of good ones coming up." His records show, he added, that in his theatre business was "considerably" better in the last half of 1951.

Mohi emphasized one other point in the battle to regain lost audiences—concentration on comfort and convenience to lure potential patrons away from fireside TV. He, for example, has just reseated and redecorated his theatre, and feels that the expenditure therefore will be more than justified by audience satisfaction and increased attendance.

From Hugh Bruen, operator of three theatres in the neighboring community of Whittier, came the observation that business must pick up this year because "it can't get any worse." His showcases hit bottom in the latter months of 1951, Bruen said, but "people are beginning to get away from TV" and he hopes that the industry "can snap out of it" during the new year.

'If We Worked at Our Jobs Business Would Be Better,' Says Leo T. Jones

Leo T. Jones

CLEVELAND—Leo T. Jones of Upper Sandusky and a director of Independent Theatre Owners of Ohio agrees that business was way down in 1951 but lays the blame on the doorstep of the exhibitor. "Business wouldn't be so bad if we, the exhibitors, worked at our jobs. By that I mean the average exhibitor does not sell his pictures to the public. "There is no such thing," Jones continues, "as pre-sold product. Every exhibitor has to sell every picture at the point of sales—that is locally."

"Only by exerting himself in this manner can he make his 1952 business exceed the 1951 business. How to do this? Advertising is the most effective method. When the distributors maintained their own ad sales departments, it was up to the ad sales managers to sell to the exhibitor the maximum types of accessories in order to help him sell the picture to the public. Now the exhibitor buys the minimum pieces of advertisement, on a penny-wise pound-foolish policy. "Furthermore," says Jones, "there are fewer types of advertising material than in the old days of producer-operated ad sales departments. Today there is too much similarity in advertising material. Because of this similarity, the public doesn't notice it any more. I contend that business can be greatly improved by extending and varying the direct sales approach of the theatre to the patron. As for TV I think it has its place in the entertainment field and the best way to meet this competition is to recognize it as competition, but to point out to the public that the theatre screen has more to offer than the small TV screen. Recently I sent a letter to every TV owner in our county. In it I praised the scientific progress that developed TV but asked the recipients to compare it with our large screen theatre presentations for real entertainment. The response was fine. Again I say, business is not so bad if we work at it."

CLEVELAND . . . 1951 business was down, but the optimism is up; believe good pictures will draw crowds.

CLEVELAND—While theatre owners in the Cleveland exchange area admit business in 1951 was down from 20 per cent to 50 per cent they still maintain their faith in the industry. They differ as to the causes of the business recession, but there seems to be a unanimity of belief that given good entertainment pictures available to the public at regular admission prices, business will pick up in 1952.

Meyer Fine, president of the Associated Theatres circuit, largest independent circuit operating here, looks at the situation practically. He recognizes TV as competition. "But, as between TV and pictures, the better entertainment will draw the bigger audiences. Give us better entertainment on theatre screens than TV offers on small screens, and we'll have the audiences back in our theatres." Fine, however, is unalterably opposed to price boosts for special pictures.

Abe Kramer, another Associated circuit official, expresses the opinion that it is physically impossible for Hollywood to produce enough top bracket pictures to fill all the theatres. The answer, as he sees it, is fewer theatres in both first run and subsequent run situations. Quoting Cleveland as an example, he points out that there are five downtown first run houses. They play one change a week as a rule. They require a minimum of 250 pictures. "It isn't in the cards that all 250 of them will be boxoffice attractions. Therefore I think it will eventually become necessary to cut our theatres to fit the available high grade product which will continue to draw audiences in all situations. As for TV, when installation prices are within the reach of all theatres, we will recapture our lost audience."

Howard Reif, partner in the Modern Theatre circuit, Cleveland, believes that entertainment pictures will draw better audiences in 1952 than in 1951. He has some reservations, however. "In the larger cities, the 1,000-seat house with the best equipment, best furnishings, best parking facilities and with air conditioning will absorb the audiences that formerly patronized the smaller and older neighborhood theatres. The smaller towns are not confronted with this situation. I also anticipate longer runs in 1952. This is because audiences have become more discriminating. They want top pictures. To have enough of them we are now offering two changes weekly instead of three in our Berea, Willoughby, Galion and Cleveland houses. What type of pictures do audiences want? Just entertainment pictures. It isn't a question of type, it's a question of entertainment quality," Reif concludes.

W. N. Skirball, head of the Skirball circuit with theatres in Akron, New Philadelphia, Massillon and Toledo, believes the outlook for 1952 is paradoxical. "I don't know whether our business has hit rock bottom or not. On the whole, I believe it has and from now on it will start to improve. Theatre business varies in relation to employment. In Toledo where employment is uncertain due to layoffs during conversion from civilian to defense production, business is down. It is down as much as 50 per cent. In other spots business is holding its own. Given full employment, good pictures and no advance in admission prices, I think the outlook for 1952 is good."

Joe Shagrin, Foster Theatre, Youngstown,

(Continued on page 10)

Pulse Beats

D of J Grants Warners Six-Month Extension

Department of Justice agrees to additional time for disposal of theatres under the terms of the consent decree; original one-year deadline expired Wednesday (2).

*

Schine Seeking Amendment Of Decree on Divorcement

Time limit for disposal of 18 theatres expired December 17 and dropping of another 11 scheduled for June 30; operators seeking further delays by Justice department.

*

Says N. Y. Court Had Right To Fix RKO Time Limit

D of J brief to Supreme Court hits Howard Hughes' contention that no time limit was fixed in the decree and this makes it possible for him to hold his stock indefinitely.

*

RKO Theatres Stockholders Meeting Again Postponed

Proxy count not complete Thursday (3); expect to wind this up in a few more days so that decision on David J. Greene's battle for control can be reached.

*

RKO Pictures Signs Deal With Mills Music, Inc.

Firm gets exclusive publishing rights to RKO background music retroactive to 1950; includes Disney product and other outside pictures.

*

Arthur Krim Will Report On UA Affairs Tuesday

Calls press conference to review first year's accomplishments by new management; if out of red will take over 50 per cent of stock and get seven-year management contract extension.

*

Admission Tax Collections Decline During November

According to the Bureau of Internal Revenue the total was $31,084,965, compared with $34,370,182 for the same month of the previous year.

*

RKO Theatres Now Installing Fourth RCA Theatre TV

System going into the RKO Albee, Cincinnati, according to William W. Howard, vice-president; other installations are in the RKO Fordham, New York; Keith's, Washington, D. C., and Palace, Cleveland.

*

British Production Bonus Increases Are Scheduled

Interim payments for second year ending in August to be 30 per cent for features, 75 per cent for shorts, compared with estimated total payments for last year of 20 and 50 per cent.

BUSINESS ROUNDUP . . . Cont.

still believes it's up to the picture to draw audiences. "Give us good pictures in 1952 and our business will be good," he says.

Steve Vernarsky, owner of the Palace Theatre, Hubbard, speaks for the small town theatres when he says: "Our people attend the movies when there is a picture they think they'll like. TV has killed the drawing power of westerns for us," Vernarsky says. "Except for the super westerns, this type of picture has no drawing power. Also our people resent price boosts for so-called outstanding pictures. The past year hasn't been too bad for us, but I think we'll do better in 1952 because we have adjusted our policies to new family habits created by TV."

There are some exhibitors who see no ray of hope for better business in 1952. Among them is Milton Mooney, head of the Cooperative Theatres of Ohio. He feels that the outmoded, small theatres in the large towns will fall by the wayside. "My reason for this conclusion is the change in family entertainment habits," Mooney goes on to say. "Time was when Sunday evening was a big movie night. Now that TV puts on a series of big shows on Sunday evening, the smaller theatres playing subsequent run pictures, play to empty benches on Sunday evening. Sunday matinees are all right. But midweek business is no good. How many theatres can survive with good business confined to Friday, Saturday and on the Sunday matiness only? It doesn't look good to me." And M. B. Horwitz, head of the Washington circuit, sees no basis for improvement in 1952.

CINCINNATI . . . The attitude here is, 'Give us a good picture and we'll do all right with it.'

CINCINNATI—Give us a good picture and we'll do all right with it. That about sums up the attitude of exhibitors in this area on how business is and what they expect in the new year.

The consensus here is that 1951 was approximately 20 per cent off from the previous year, and 1950 was off from 1949. One prominent exhibitor remarked that while 1949 was not a record year, he would be satisfied if business picked up and reach the 1949 level.

The pre-Christmas season here was brutal. A theatreman with a small house reported that where he used to take in $75 to $100 a night during the preholiday week, this year there were nights in which the gross dropped to $5 and $10.

There was an upswing in business in these parts during August, but grosses started downward after Labor day, and theatremen are unable to explain the drop. There is some resentment by patrons over increased admission scales for top pictures, the most frequent criticism being that they do not feel they should pay an extra tariff for good pictures when there is no price drop for the poorer ones.

H. G. Fetick, who handled the buying and booking for approximately a dozen theatres, believes the public wants fewer but better pictures, and that when top product is made available they will patronize the movie house.

Louis Wiethe, who operates a circuit of theatres in the Greater Cincinnati district, says that weather has a greater bearing on attendance than in former years. In former years, bad weather on a Sunday dropped the gross 15 to 20 per cent. Nowadays, he says, bad weather can drop business as much as 50 per cent. Smaller theatres, he says, are finding the going tough.

As for the kind of entertainment preferred, F. W. Huss jr., president of the Greater Cincinnati Independent Theatre Owners, expressed the composite view of most theatremen by saying that color musicals are the best draw. But all agree that one opinion is as good as another. It is just hard to figure out what the public will go for these days.

NEW ORLEANS . . . The boxoffice has been holding its own with 1950, but an upturn is anticipated.

NEW ORLEANS—An optimistic business outlook is foreseen for the New Year by exhibitors here who report the last six months of the current year as holding its own with the same period in 1950 and in some cases, slightly increased.

John Dostal, manager of the RKO Orpheum Theatre, named as his best boxoffice attraction for the year "Born Yesterday." The picture made a record run, playing five weeks, the longest engagement during the four years of his management.

Noting that his business had undergone around a 15 per cent increase, Dostal would make no predictions for the first six months of 1952.

With the current practice of bidding for pictures in effect, he pointed out, independent houses cannot foresee what they will have to offer too far in advance.

Among his best pictures for the year, he said, were "Alice in Wonderland" and "The Blue Veil."

According to Holland M. Smith, manager of the Saenger Theatre, the general trend in picture preference is for comedy and musicals.

The Saenger has done a terrific business, he said, on the Jerry Lewis and Dean Martin comedies. "That's My Boy" was a holdover and all of their pictures have done well.

"On Moonlight Bay, starring Doris Day and Gordon McCrea, was one of their best musicals, Smith explained.

Since the Saenger usually books for weekend openings, Smith said, musicals usually draw in a good house, although in his opinion, a well produced picture means good boxoffice.

As an example, he cited two pictures of an entirely different nature, "A Place in the Sun," the dramatization of Theodore Dreiser's tragedy, and the science-fiction film, "The Day the Earth Stood Still."

"The public is demanding a better product now and these two well done pictures did a tremendous business."

At Loew's State Theatre, "An American in Paris," "Show Boat" and "The Great Caruso" were each held over three weeks.

Rodney Toups, manager, named as his best attractions, the musical, "Too Young to Kiss," Clark Gable's western, "Across the Wide Missouri," "On the Riviera," starring Danny Kaye, Red Skelton in "Texas Carnival," "King Solomon's Mines," "Royal Wedding" and "Father's Little Dividend."

Although the manager feels that the public is surfeited with westerns, he cited the Gable vehicle as one of his best attractions.

"They either need some good names or some very good acting by the unknowns who play in them," he pointed out.

Exhibitors here display a general agreement

(Continued on page 14)

"HIGHEST RATING!

Another 'All Quiet On The Western Front'"

—N. Y. Daily News

20th CENTURY-FOX'S

DECISION BEFORE DAWN

The Critics Raved! . . .
(See Next Two Pages)

THE CRITICS CAME...
THEY SAW...
THEY RAVED!

The Decision is in on 20th Century-Fox's Sensational Production

DECISION BEFORE DAWN

THE NEWSPAPERS

"As stirring a drama as you'll want to see . . . Oskar Werner does a remarkable job." —*Times* "Anatole Litvak sets a new high in suspense." —*Mirror* • "Taut and absorbing drama." —*Journal American* • "Spurs suspense to unbearable heights." —*World Telegram* "Tests the tensile strength of your nerves." —*Herald Tribune* "Werner's performance is touching and effective." —*Daily News*

NATIONAL MAGAZINES

"A big production aimed at Academy Awards . . . Oskar

THERE'S NO BUSINESS LIKE

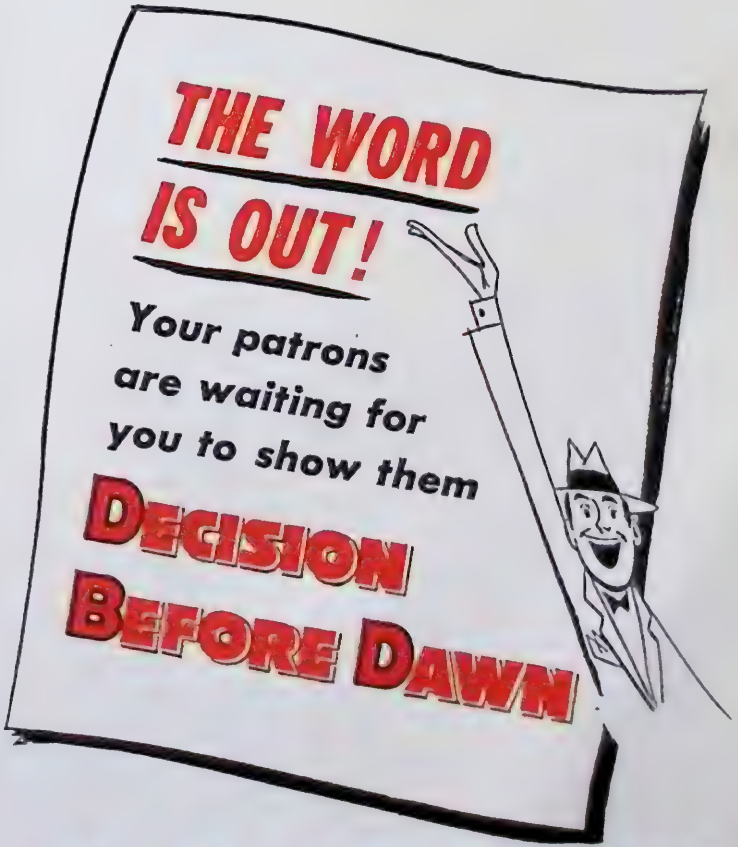
Werner is superb." —*Life* "A bang-up job of movie-making...A fine performance by actor Werner." —*Time* • A compelling movie...tense... masterful." —*Look* • "One of the outstanding films of this or any other year." —*Cosmopolitan* "Truly magnificent." —*Saturday Review of Literature*

TRADE PRESS

"Here is motion picture at its best." —*Motion Picture Herald* • "Easily one of the outstanding films of the year." —*Film Daily* "Spellbinding entertainment." —*Hollywood Reporter* • "Litvak's direction is of a rare and superior kind." —*Motion Picture Daily*

NATIONALLY SYNDICATED COLUMNISTS

"Seems like the most important picture in years." —*Walter Winchell* "Hollywood makes many good pictures. Only a few of them are great. This is one of them." —*Hedda Hopper* "One of the outstanding films of this or any year." —*Louella O. Parsons*


THE WORD IS OUT!
Your patrons are waiting for you to show them
DECISION BEFORE DAWN

20th CENTURY-FOX BUSINESS

Movietime a Help in Texas, Grosses 10% Ahead of 1950

DALLAS—Optimism ran high locally on the future of theatre business in this area during 1952. Colonel H. A. Cole, Allied Theatre Owners, said that at year's end business showed a very good upward trend, nearly 10 per cent over that of one year ago.

Prospects for increased revenue in 1952, said Cole, are optimistic because of a new cooperative spirit of showmanship through Council of Motion Picture Organizations.

Bill O'Donnell of Interstate Theatre said business is improving and predicted that better theatres and drive-ins will get more business in 1952. Movietime, said O'Donnell, has proved a definite stimulant and continued improving results can be expected with the continuation of the campaign.

O'Donnell also said he felt that the speakers bureau was very important in revising the lost audience.

C. C. Ezell and Associates drive-ins at year end found business unsteady, but had a brighter outlook due to a leveling off in building. With a growing population and potential of people who have never attended an open-airer, there should be a long range improvement.

New Orleans . . . Cont.

(Continued from page 10)

in the power of a good product to bring in the customers.

C. J. Montgomery sr., president of the Delta Theatres, Inc., which operates the Joy Theatre here and others in this area, phrased it as "the play is still the thing."

"Pictures still make actors," said Montgomery, "and an unknown player can skyrocket to fame over night after one good picture."

However, he is in general agreement that in times of war and stress, the public seeks out escape entertainment, the type, he noted, that will take their minds off of their own anxieties.

MINNEAPOLIS . . . Spurt in business since Christmas, after a bad preholiday drop in receipts.

MINNEAPOLIS—Since Christmas, business here and in most of the territory has taken an encouraging spurt. But for the several months prior to the yuletide period many exhibitors found it the worst they've ever encountered in all their experience, and for 1951 as a whole, despite a summer upturn, the boxoffice showed a decline of from 10 to 50 per cent over 1950.

There is some optimism over 1952 prospects and a belief in a few circles that the worst has been seen. If, however, the worst is yet to come, a number of theatres, particularly marginal operations, will have to toss in the sponge, it's indicated.

One encouraging sign in the Twin Cities, where the boxoffice has taken almost a knockout punch, is the apparent desertion by youngsters of television. The kiddies, seemingly tiring of TV, are returning to the theatres. The hope is that the adults eventually will follow suit. Children's Saturday and Sunday matinee trade in many instances actually is showing gains over the corresponding period a year ago and in a few cases reaching new highs.

The survey reveals that business has been off in the territory's situations untouched yet by television as well as in the comparatively small section, comprising the Twin Cities and the 60 to 70 miles surrounding area, where TV is important and serious competition. But it's more off in the TV area.

Trade leaders here believe that TV is, of course, just one factor in the theatre attendance decline. The major reason for it, in their opinion, is economic conditions—a substantial drop in entertainment purchasing power due to high living costs and taxes. Other things that have contributed to loss of patronage, they feel, are uneven product quality—too many poor pictures—an "unreasonably" high cost of moviegoing, and continuously increasing night entertainment competition, such as baseball, etc.

The high cost of moviegoing, they point out, is related to parking, streetcar fares and baby sitting, all of them expensive now. The Twin Cities streetcar fare, for example, is now 15 cents and an increase is being sought. Auto gas is plenty steep and parking lot charges have hit a new peak, it's also pointed out.

Drive-ins have not suffered so much as conventional theatres, but in this area, where there is little summer, their operations are confined to four or five months a year, and the past season they encountered, generally speaking, cold evenings and much rain to their operational detriment.

Last summer, during the period when "The Great Caruso" and "Show Boat" were in release and product generally was at a comparatively high quality level, the boxoffice downtrend was arrested and a substantial rise occurred. But recently, particularly in the Twin Cities neighborhood and suburban situations, such outstanding pictures as "A Place in the Sun," etc., have not been getting anywhere near merited returns for the most part.

Harry B. French, president of the Minnesota Amusement Co., operating 55 Paramount theatres in the territory, says that 1951 was more than 15 per cent off compared to the previous year, with the Twin Cities the worst hit. But he's optimistic for 1952 and believes it will be a better year than 1951.

"My optimism isn't based on wishful thinking," says French. "Quality product is soaring to a new high. More good pictures than ever are coming up. And there is still a large and profitable public for outstanding films in theatres, and such pictures are constantly bringing back a "lost" public to the showhouses. Also, any improvement in economic conditions will be reflected at the boxoffice. We may have our low spots in 1952, but I'm sure the year as a whole will show an improvement over 1951 which wasn't good."

Bennie Berger, whose circuit comprises nine theatres and is one of the territory's largest independent chains, says the circuit's 1951 gross was off about 20 per cent from the previous year, with non-TV situations suffering along with those affected by the new competition, but not so much. That is, houses in the Twin Cities belt were more than 20 per cent behind 1950.

While Berger thinks the boxoffice has hit bottom, he still doesn't believe 1952 "looks good" and he foresees no immediate or sharp upturn. He regards TV as just one of a number of factors responsible for the present situation. The fact that percentage has taken away from exhibitors the incentive for showmanship is primarily to blame for exhibition's present "sorry plight," in his opinion.

Pioneer exhibitors like Jack Heywood of New Richmond, Wis., near enough to the Twin Cities to feel TV's impact, are making drastic moves in an effort to bolster the boxoffice. Heywood, for example, is admitting children and students free Tuesdays through Thursdays when accompanied by a paid adult admission. His Friday to Sunday business is off 40 per cent from what he considers normal, and midweek is even worse, he says.

George Granstrom, owner of two de luxe St. Paul neighborhood houses, believes exhibition would be helped if film stars would be surrounded with more glamor and mystery, "as they used to be." He feels it gave the stars more sex and other appeal. He thinks movie attendance has been hurt by the large amount of publicity given to stars' private lives in recent years. His business is "far off" and "getting worse," but he's still not selling exhibition short, he says, and feels there'll always be a public for outstanding pictures in theatres.

Harold Kaplan, co-owner of one of the finest Minneapolis suburban theatres, the St. Louis Park, reports business off from 25 to 30 per cent from the corresponding 1950 period. After 5 p. m. on Sunday, which used to be the week's best day, business is negligible, probably due to the strong TV programs on Sunday evenings.

Martin Lebedoff, owner of two Minneapolis neighborhood theatres, is encouraged by the upturn in children's patronage and the fact that the public is gradually being convinced that movies now are "better."

DETROIT . . . At their lowest levels in years, exhibitors hold firm optimistic outlook for 1952.

DETROIT—Show business in this city and state is at abysmal levels but the immediate mood of leading exhibitors is in a surprising number of cases mildly but firmly optimistic. Actual trend of business has been almost steadily downward since 1946 on a year to year basis, with grosses now down as much as 75 per cent from the peak.

The overall drop in the past year has been considerably varied from house to house, with local neighborhood conditions affecting city and suburban houses with unusual immediacy. Overall drop compared to a year ago is probably not over 25 per cent, and may be less when the full year's figures are available.

Reasons for the solid optimism appear to be that exhibitor leaders here have come to realize that there are signs that show business has hit the bottom and is showing real potential for improvement—as soon as conditions will permit it. This mood was sparked off by Lew Wisper, head of W&W Theatres, over a month ago, with the comment that

(Continued on page 16)

A TALE OF TWO TELEGRAMS!

"Love to Pandora
AND THE FLYING DUTCHMAN"
NEW NORMANDIE THEATRE, N. Y.

DEAR M-G-M:

"It gives us great pleasure to tell you that we are doing turn-away business with your very beautiful picture 'Pandora And The Flying Dutchman' at our New Normandie Theatre. Comments from our patrons are terrific and in view of the steady turn-away business since opening, it is a clear indication that 'Pandora' is in for a substantial run. The combination of your most unusual attraction and our most beautiful theatre makes for great box-office."

NEW NORMANDIE THEATRE

DEAR NORMANDIE:

"You provided the jewel box. 'Pandora' is the Technicolor jewel. It is a privilege for us to have its premiere at the Normandie. New York's fans have embraced gorgeous Ava Gardner's reckless 'Pandora'. Soon movie-goers everywhere will gasp at her flaming loves and the countless thrills filmed on the romantic Mediterranean sea-coast. We are happy that 'Pandora' has launched the New Normandie on a box-office career!"

M-G-M

JAMES MASON • AVA GARDNER in "PANDORA AND THE FLYING DUTCHMAN" • with Nigel Patrick Sheila Sim • Harold Warrender • Mario Cabré • Color by TECHNICOLOR • Written and Directed by Albert Lewin • Produced by Albert Lewin and Joseph Kaufman • (For Dorkay Productions, Inc.) • An M-G-M Picture

Despite Detroit Recession, Outstate Michigan Held Its Own in 1951

(Continued from page 14)

product coming from the companies in the 1952 lineups indicates films that can be sold to bigger audiences. This mood prevailed right through the Allied Theatres convention.

Upstate business appears to be holding up more consistently than the average of Detroit houses, judging from typical independent exhibitors contacted. Attempts to secure a comment and prognosis from the Butterfield circuit, operating the dominant group of theatres in most Lower Peninsula towns outside of Detroit, were unsuccessful.

Industrial reasons peculiar to this city are given the major blame for immediate conditions by a number of exhibitors, such as David M. Idzal, managing director of the Fox—"I don't blame poor business so much on television as on layoffs, and the insecurity of the people who are working. The government should decide whether they want them to make cars or bullets in our Detroit factories.

"Nationally, I am very optimistic about the picture business as a whole."

Christmas business was actually very satisfactory to a number of medium and small neighborhood theatres spot checked this week. At the Century, for instance, there was a substantial pickup, as at others, despite an accumulation of up to 30 inches of snow, and heavy falls that day. Neighborhood shows were probably benefiting at the expense of nearly vacant downtown houses, as transportation was stalled. Upstate Christmas business, more dependent on patronage coming from a distance, was generally poor.

BOSTON . . . Receipts off 15 to 20 per cent in New England, with television a big factor.

BOSTON—There is definitely an aura of gloom in this area about business in general from nearly all exhibitors, both circuit heads and independents. One independent exhibitor stated that the pre-Christmas period this year was the lowest ever registered in the 29 years of his theatre's existence. Despite these gloomy predictions, all exhibitors believe that movies really are better than they've ever been, but it is the economic situation that must change for the better before the theatres can return to their normal days. Television is responsible in a big way they admit, but all theatres with half-empty houses cannot blame TV.

Edward Canter, treasurer of American Theatres Corp. stated that prospects for 1952 seem a little brighter with better product coming up, but that even the so-called top pictures have been spotty this year. Some of the lavish musicals and Technicolor westerns having been a disappointment at the boxoffice. He also stated that this Christmas week was behind that of last year, and that business generally has been 15 to 20 per cent off in 1951 as compared to 1950.

James Mahoney, general manager of Interstate Theatres Corp. also agrees that business has been off 15 to 20 per cent but he believes the prospects for the end of the winter of 1952 seem brighter with the new product. His business has been off only about 5 per cent in the non-television areas. The best boxoffice results in his circuit of 36 houses have been from action and outdoor films, food musicals and dramas, although some of the latter two have proved disappointing.

Bob McNulty, owner and operator of the Warwick Theatre, Marblehead, Mass., is discouraged about present conditions and is apprehensive about 1952. He believes that in his area of higher-class patronage television has been more responsible for the drop than any other factor. "My patrons are so used to watching television that they have forgotten how good the movies are," he said. "They have lost the movie-going habit." His best weeks in 1951 were with "The Great Caruso" in August and "Kon-Tiki" in September.

BALTIMORE . . . No two like opinions on what the new year may bring, but there is little pessimism.

BALTIMORE—A poll of the bigger operators in this area reveals, as usual, no two like opinions on how business is or can be expected in the new year. A bright point was that while some were optimistic and a number were more conservative in predicting 1952 business, none were pessimistic. The least optimistic opinion expressed was by an exhibitor who said he did not think business would downgrade itself.

Taking an average of quoted percentages of business comparisons, it would seem that grosses were down about 14 per cent under 1950—with the high at about 18 per cent and the low at 7 per cent.

Downtown business is approximately 10 per cent off the previous year's gross, and a good percentage of the exhibitors feel that the downward trend at the boxoffice has reached the leveling mark. Quite a few feel that the new year will show them holding their own and perhaps seeing a slight increase.

Of course exhibitors say this is confidence—the fact remains that most theatremen are basing their week's average on what they did during the peak war years and the years immediately following.

As to types of pictures, exhibitors were agreed that boxoffice value is enhanced by color—but as to types of pictures drawing best, the answers are almost as varied as opinions expressed. Generally, theatres are doing best on musicals, westerns in color and science-fiction films.

Leon Back, general manager of the Rome circuit, said his organization was looking forward to better conditions in 1952.

"We seem to be getting more children, and that's a good sign. Children are the backbone of our business," he said.

Such a prominent exhibitor as C. Elmer Nolte, Durkee circuit executive, also was very optimistic about the prospects for the new year.

"We shouldn't start writing off the exhibition end of the picture business. A little application to our job, more attention to the selling of pictures, plus greater attention to providing physical comforts for the patron—and most exhibitors could make that extra dollar," he said.

Even Free Film Can't Help These Theatres

MINNEAPOLIS—At least one major distributor here has been studying the situation with regard to a number of the territory's theatres which are known to be in desperate straits because of the severely depressed boxoffice the past several months. And it has reached the conclusion that film rental relief would not be sufficient to put these houses back on their feet.

"Even if we gave some of these theatres their film for nothing, they still couldn't survive, according to our calculations," said an exchange manager who asked to have his name withheld. "Fixed costs, from which there is no relief, are driving these theatres to the wall. They include projectionists and other labor costs, building or ground rental, mortgage or loan carrying charges, advertising and taxes."

Most of the theatres in question have been marginal operations even during the most prosperous periods, or at least they never have been profitable to any high degree, it was pointed out.

"For the first time in years we have (meaning most of the neighborhood theatre operators) increased our admission prices. Our prices remained stationary for so long we were one of the lowest priced cities in the country. This slight boost, while not felt by the patron to any extent, should be a great help to us in meeting mounting costs.

Nolte feels that people have reached the high point in staying home and will want to get out more than ever.

A check of exhibitors in the area showed that 90 per cent of those queried felt that Movietime U.S.A. and the work of the Council of Motion Picture Organizations had been beneficial to them.

CHARLOTTE . . . Whether 1952 business will be good depends on how the textile mills operate.

CHARLOTTE, N. C.—With many textile plants still running only a few days per week, Carolina theatre owners look upon 1952 as a year of uncertain prospects.

Although some mills are running full time, scores have not resumed full production. The heart of the Carolinas economy is the textile industry and the prosperity of hundreds of communities, large and small, depend on the orders the mills receive.

There are sharp differences of opinion on 1952 prospects.

One theatre chain executive said business was 25 per cent under this time a year ago, and also 25 per cent under this same time six months ago. "We definitely are not optimistic," he said. "We do not look for good business next year."

But another theatre official whose firm operates theatres in the larger communities

(Continued on page 18)

"Wake up! Everybody's talking about 'JUST THIS ONCE'."

"Wake up Mr. Exhibitor, 'JUST THIS ONCE' is the comedy of the year!"

"Wake up. Don't miss the Trade Shows Jan. 16th of 'JUST THIS ONCE'!"

"WAKE UP! HERE'S A 'SLEEPER'!"

Here's what Walter Winchell tells millions of movie-goers in his syndicated column:

> **"'JUST THIS ONCE' a new M-G-M film is rated a click 'sleeper'!"** —Walter Winchell

DON'T MISS THE TRADE SHOWS JAN. 16th!

ALBANY	20th-Fox Screen Room	1052 Broadway	1/16	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/16	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/16	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/16	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/16	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1638 Central Parkway	1/16	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/16	10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/16	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/16	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/16	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1/16	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/16	8 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/16	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/16	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/16	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/16	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/16	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/16	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/16	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/16	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/16	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/16	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/16	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/16	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/16	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/16	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/16	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/16	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/16	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N. W.	1/16	2 P.M.

M-G-M presents JANET LEIGH · PETER LAWFORD in "JUST THIS ONCE" with Lewis Stone · Marilyn Erskine · Richard Anderson · Screen Play by Sidney Sheldon · Based on a Story by Max Trell · Directed by Don Weis · Produced by Henry Berman · An M-G-M Picture

Charlotte

(Continued from page 16)

in the Carolinas said he thought 1952 would be a better year than 1951.

"Next year's product looks better on paper than this year's did," he said, explaining his opinion that movie attendance would rise in 1952.

This executive also said business was off but to a lesser degree.

"It's off a little" he said, "maybe 5 per cent. I think that same figure holds good for this time last year and six months ago."

Everything's Up to Date in K. C.; Business Running Ahead of '50

KANSAS CITY—Consistently foul weather for the last two months bore the brunt of exhibitor complaints about business in this territory, but despite the vagaries of the weather, most area exhibitors this week predicted ever-increasing grosses for 1952.

Elmer C. Rhoden, president of Fox Midwest Amusement Corp., said that first runs, suburban and territory houses of the big circuit all were reporting business a little ahead of this time last year. Rhoden said it was difficult to make a comparison, because of the terrible weather conditions, but that he believed 1952 would see an improvement.

J. A. Becker, president of Associated Theatres, owner of the Independence, Mo., houses, said it was difficult to generalize on the outlook for 1952, but basing his forecast for the coming year on the results of 1952, he believed that business would show a big increase. Becker, too, said that weather conditions in recent weeks had affected business adversely, but that business for his theatres in 1951 had been "very good," and that he believed it would grow even more this year.

Harold Lyon, managing director of the Paramount Theatre, said the outlook for 1952 is "very bright."

"Business is starting off that way," said Lyon. "Product is fine and people are in a showgoing mood. It is my belief that they can be attracted more and more by proper advertising. I'm not afraid of television competition, because I believe that its appeal is leveling off, that it is losing ground here and that it is finding its own proper place."

SEATTLE . . . Pacific Northwest on par with preceding year and off to good start for 1952.

SEATTLE—William Thedford, vice-president of Evergreen Theatres which operates a large circuit of theatres in the Pacific northwest, has a cheerful report on exhibition in this region. Business in 1951 was about on par with 1950, and the circuit is looking forward to similar results in the coming year.

Thedford said 1951 started out in great shape, with the first three months showing substantial grosses. There was a slump in the spring and summer months, followed by a decided upswing in the fall. This was a repeat of the 1950 business pattern.

The new year will be much the same as 1951, if product continues to hold up, Thedford believes. The big color outdoor features have been big draws in this area. Such films as "Across the Wide Missouri" and musicals such as "Show Boat" have pulled well, science-fiction pictures like "When Worlds Collide" and "The Day the Earth Stood Still" were especially strong in the cities, he said, but he cautioned distributors not to overdo the cycle or the appeal will shortly run its course.

ST. LOUIS . . . Off here 8 to 10 per cent in cities, with metropolitan area itself a spotty situation.

ST. LOUIS—Comparison of 1951 with that of 1950 indicates that in the St. Louis trade area as a whole business was off from 8 to 10 per cent. In some of the smaller towns the drop was from 25 to 40 per cent and, as a result, many houses closed their doors during 1951. Some probably never will reopen. It is anticipated that many small town theatres will be sold during 1952. Perhaps new owners can do better.

In St. Louis and St. Louis county, with some 110 picture houses in all, the business picture is some what checkered. Even in the same circuits some houses experienced gains in business while others dropped. Exhibitors, of course, don't have the final boxoffice checks for 1951, so can't give definite answers as to the comparison of 1951 with 1950. Some gave the offhand view business in 1951 compared favorably. Others, however, said that business was slightly off, as a whole, while still others placed the drop at the boxoffice from 10 to 15 per cent. In some workers areas the decrease for 1951 as against 1950 ran as much as 20 to 25 per cent.

Out in Missouri and in Southern Illinois the picture also is a mixed one. Special factors have stimulated business in some towns while in other communities of similar size other factors have caused business to slump.

In southern Illinois the coal mining industry is most important. The trend in that industry for some years now has been toward the elimination of the smaller mine to concentrate production in the super mines—such as Orient Mine No. 2 near West Frankfort that had an explosion and fire December 21 that killed 119 miners. That disaster will adversely affect motion picture attendance in a number of towns, since the big mine recruited workers from a wide area. The inroads of natural gas and oil have hit the coal industry very hard, and the adverse effects of this competition was manifest in many coal mining communities during 1951. Naturally their motion picture houses suffered a drop in business.

In St. Louis and St. Louis county the increase in the number of theatres admitting children under 12 years free resulted in an increased number of persons attending the show in many instances although boxoffice receipts may have dropped. Parents that have stayed away from the theatres for many months today are attending with the kiddies. Concessions sales have benefited somewhat.

MONTANA . . . No television, and receipts for 1951 run just about what they were the previous year.

HELENA, MONT.—Theatre business in Montana as a general rule has fluctuated very little during the past year and taken on a percentage basis, it just about balances the 1950 figure.

The fact that Montana does not have TV, of course eliminates that competition.

Concerning trends, a popularity poll places musicals first above all other types of pictures with light comedies placing second.

The Montana outlook is predominantly optimistic although it is quite evident that most exhibitors realize the necessity for showmanship promotion. Quoting Cid Page, manager of the Marlow and Antlers theatres here, "If we weren't optimistic we wouldn't be in this business. At one time movie profits were higher than most merchants down the street; now they are not as high but with movies constantly improving and the public seeking escape from the worries of world affairs, I think the theatres will make out all right in 1952.

A roundup at this time shows an increase in merchant-theatre tieups, cash clubs, kiddy programs and important guest appearances. This is especially true in the small neighborhood theatres. In the more rural districts, however, where there is no competition, exhibitors do not worry much about advertising or promotional activities.

VANCOUVER . . . Downtown first runs have it tougher than suburban houses in this area.

VANCOUVER—Business at the year's end shows an improvement after a slow summer and fall, but is down from a year ago about 20 per cent. The hottest summer on record gave the indoor theatres a licking, but the drive-ins did the best business since they opened. Circuit executives are far from happy about future prospects, particularly in the downtown first runs. They blame it on the lack of space, which is a problem. On the other hand, suburban theatre business is on the up-beat.

Pictures doing well in this zone are lighter-type comedy, musicals and outdoor action pictures with Technicolor films also doing better than black and white, war and crime pictures are not proving good boxoffice. Foreign and art films if good do well and have quite a following. British pictures are also picking up plenty of playing time. Corn pictures like Ma and Pa Kettle, the Abbott and Costello releases and Monogram's Bowery Boys series are big winners in the grassroots section and tops in the drive-in theatres.

Circuit and theatre heads say that overhead expenses are getting out of hand with labor costs the big cause. Projectionists in British Columbia are now getting $2.50 an hour, with 35 cents per hour increase granted this year. Theatremen feel they are entitled to an increase in admissions but are holding off due to high cost of living.

THE GREATEST SHOW ON EARTH

from

THE GREATEST SHOWMAN ON EARTH

WORLD PRE-RELEASE ENGAGEMENT
At The
Nation's Greatest Showplace
RADIO CITY MUSIC HALL

Cecil B. De Mille's
THE GREATEST SHOW ON EARTH

Color by
TECHNICOLOR

BETTY
HUTTON
as Holly, Queen of the Flyers

CHARLTON
HESTON
as Brad, The Boss-man

GLORIA
GRAHAME
as Angel, the Elephant Girl

CORNEL
WILDE
as The Great Sebastian

DOROTHY
LAMOUR
as Phyllis, the "Hula" Girl

with
HENRY WILCOXON
LYLE BETTGER
LAWRENCE TIERNEY
EMMETT KELLY
CUCCIOLA
ANTOINETTE CONCELLO
and

JAMES
STEWART
as Buttons—a Clown

PRODUCED AND DIRECTED BY CECIL B. DeMILLE

Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus

Screenplay by FREDRIC M. FRANK, BARRÉ LYNDON and THEODORE ST. JOHN

Story by FREDRIC M. FRANK, THEODORE ST. JOHN and FRANK CAVETT

"If It's a Paramount Picture, It's The Best Show in Town"
—and *this* Paramount Picture is
THE GREATEST BOXOFFICE SHOW ON EARTH!

Academy Criticized For Theatre TV Ban

FRANKLIN, IND.—Trueman Rembusch, presidents of Allied States Ass'n, sharply criticized the Academy of Motion Picture Arts and Sciences for failure to clear the annual Academy Awards presentation for theatre television in an open letter sent to Charles Brackett, Academy president, this week.

"The attitude of the Academy in the matter of clearances for theatre television bodes no good for the entire industry and certainly can be most injurious to intra-industry relations."

Rembusch said he could not conceive of any sound reason or reasons for the refusal to grant clearance to theatres having television systems.

"If there were no retail theatre outlets exhibiting Hollywood's creations there would be no Academy of Motion Picture Arts and Sciences," the Allied chief said. "There would be no actors, actresses, producers, technicians, etc., to receive the awards. The theatres that are pioneering theatre television are opening up a whole new field for every segment of the industry.

"Theatre television may well become the training ground for new faces and give substantial employment to the older Hollywood faces and technicians. The Academy by depriving these theatres of the opportunity of carrying the awards is doing a disservice to the the entire industry. I can tell you that the several thousand exhibitor members of Allied States Ass'n will seriously resent the Academy's decision in this matter unless there are sound reasons behind it."

Declaring that he considered the decision "most arbitrary and conducive of generating much ill-feeling within the industry" Rembusch asked Brackett to come out in the open and let the TV exhibitors know the reasons for the refusal to grant clearance of the presentation ceremony.

Tri-States Circuit Sells Eight of Its Theatres

OMAHA—The Tri-States circuit is giving up eight theatres in the Iowa-Nebraska area, district manager William Miskell announced here in revealing a new lineup of personnel.

They are the Hastings, Neb., Strand and Hastings Drive-In, the Grand at Grand Island, Neb., and the Hollywood, Victory, Iowa, State and Sioux City Drive-In at Sioux City, Iowa.

Fred Teller, former manager of Tri-State's Omaha Theatre, will run both Hastings setups. He is vice-president of the Strand Amusement Co.

At Grand Island, the Grand which Tri-States owned in partnership with Mrs. David Kaufman has been returned to Mrs. Kaufman. Wally Kemp, formerly Tri-States city manager at Grand Island, will manage the Grand as part-owner. Tony Abramovich of Des Moines will manage the Capitol, still held by Tri-States.

The Hollywood, Victory, Iowa, State and drive-in at Sioux City, formerly held by Tri-States and the Affiliated Theatres, are now held solely by Affiliated, headed by Abe Friedman.

Rose Bowl in a TV Snarl; First a Yes, Then a No

NEW YORK—National Broadcasting Co. officials expressed surprise Thursday (3) over reports from Los Angeles that Sherill Corwin had shown the Rose Bowl game on the large television screen of the Orpheum Theatre to a paying audience. They said that as far as they knew, no theatres had it on television. NBC had the broadcasting rights.

"They did not get it on a line fee through NBC," said Stanton M. Osgood, assistant to the director of television network operations. He added that there have been reports from time to time that theatres have taken broadcasting company programs on their own responsibility, and mentioned the Alhambra in Cleveland specifically as having done so for four years. He did not know whether these programs have been shown on the large theatre screen or in small receivers elsewhere in the theatre. If the practice has been current for four years, the latter would seem to be the case.

Osgood would not say if NBC will look into the Orpheum presentation. He said Joseph McConnell, NBC president, was on the coast and that a decision would be up to him.

Nathan L. Halpern, president of Theatre Network Television, said he had no word from Corwin and knew only what he read in the press reports from Los Angeles. He said he had negotiated the deal for Corwin jointly with the Pacific Coast Intercollegiate Conference, NBC and Gillette and had been assured it was set. He said Corwin had telephoned him Monday there was a last minute mixup, that he didn't know what it was and that it probably meant that one of the three groups with whom he negotiated had changed its mind. An indication that that might be true came Monday when a telegram from Kenneth E. Wright of Theatre Television Authority of California said NBC had notified him there would be no theatre telecasts of the game "despite previous announcements by east coast and one west coast theatre." Both Halpern and NBC said they hadn't heard of Theatre Television Authority.

Corwin's Rose Bowl TV Swells Attendance

LOS ANGELES—Heavy New Year's day attendance was reported at Sherrill C. Corwin's Orpheum Theatre, only local showcase to boast large-screen TV equipment, when it presented the annual Pasadena Tournament of Roses parade and the Stanford-Illinois football game direct from the Rose Bowl, piped in from station KNBH, the local NBC video outlet.

Although the Pacific coast football conference and the Tournament of Roses committee had taken action against televised showings of the game in theatres where an admission was charged, spokesmen for Corwin said they had never been notified of such a ruling. On the other hand, it was explained, Corwin was given the green light by Theatre Network Television, of which he is a member, to stage the telecast. TNT is headed by Nate Halpern, video authority and TV consultant to Theatre Owners of America.

More than 800 patrons viewed the Tournament of Roses parade in the morning, and 1,200 cash customers were on hand for the football telecast in the afternoon.

Kansas City Showing Of Game Canceled

KANSAS CITY—The Ashland Theatre of the Commonwealth circuit, one of two theatres which had negotiated for showing of the Rose Bowl game, canceled out at the last minute when permission for the performance was withdrawn. The theatre had used considerable display space to promote the game. Cancellation, however, came in time for a last-minute notice in the press to the effect that the TV rights had been withdrawn.

Definite Yardstick for Film Selling An Industry Need, N.J. Allied Says

NEW YORK—There has been no progressive step in selling methods in years, Wilbur Snaper, head of New Jersey Allied, charged.

Assignment of preferred playing time percentage pictures by distributors has reached the point, he adds, where there are not enough weekends to play them. In some instances 35 per cent has been demanded on grosses of less than $100.

Snaper's comments were contained in a bulletin to members sent out Wednesday (2).

"Perhaps much of the bickering, friction and dog-eat-dog attitudes can be eliminated by a formula other than that used at the present time," he wrote. "Just what it might be I don't know, but certainly there must be some straightening out of this constant battle which takes up so many hours on both sides—hours that might be devoted to constructive work in building up our business.

"Perhaps there might be a different theory of sales or philosophy of buying. Exhibitors have gone to distributors and have requested an incentive sales plan—that is, at a certain point exhibitors will retain more of the gross and by this method will strive to increase the gross on all pictures.

"Distributors want a look at the grosses of their pictures. From a few percentage pictures a year, distributors now allocate so many percentage terms that there aren't enough weekends in the year to play them off.

"The distributor has gotten to the point where he believes the panacea for selling is to just allocate picture percentage and preferred playing time. Saturdays and Sundays are not necessarily the best days of the week and percentage doesn't make a picture suitable for these days."

Men and Events

By JAMES M. JERAULD

Outlook Uncertain

YEAREND crystal ball gazing isn't what it used to be. Even the economists are uncertain.

All the signs point to a big year for films. These include prospective employment, government orders, increased speed in re-tooling for war production, car loadings, etc., but the same conditions prevailed at the start of 1951.

Theatre business got off to a slow 1951 start and finally wound up about five per cent ahead of 1950, but that was no boom. Something slipped. That something, according to some industry observers, could have been taxes—especially income taxes. These knocked over the spending plans of those who were running close to income, especially for those who were buying goods on the installment plan.

It is pretty generally agreed among exhibitors that business will continue to pick up slowly in the early part of 1952 and that the increase will be accelerated later, but a surprising number of circuit executives are more cautious in their forecasts than they were early in 1951.

The television bugaboo is receding. Those who were in a panic about it 18 months ago now view it more or less calmly. Some of the novelty has worn off and the manufacture of new sets has slowed down due to materials shortages. These shortages will also hold down the expansion of theatre television and the introduction of color.

Some months of 1952 will be devoted to a discussion of arbitration with better prospects for success than at any time during the past 15 years, because no opponents are making their voices heard.

National Review Board

THE National Board of Review faces a restriction of its activities as a result of the withdrawal of financial support by Paramount, RKO Radio, Columbia and Universal-International. It is going to seek funds by membership contributions and sales of its periodical.

This will be a test of the interest of those organizations which have received the ratings over a long period of years and it is to be hoped that they will make their attitudes known.

The board was the first to point out that approving good films and appealing for their support was better than negative censorship. There is no way of finding out just how effective this approach has been, but there is no denying the fact that the board has achieved great prestige.

Any exhibitor who has answered dozens of telephone calls from parents on Saturday mornings as to whether the programs were suitable for children knows the value of the reply: "Both features have been passed by the National Board of Review."

Testing the 'Art' Films

MANY Canadian theatres are testing the so-called "art" films by putting them on for one-night stands at mid-week when business is ordinarily dull, with admission prices at 75 cents.

The International Cinema Guild, headed by Yvonne Taylor, is backing the idea, and she reports some excellent grosses have been obtained. The theory is that some of the "lost" audience can be brought back.

Notable Achievement

WHAT Variety Club of New England has done in behalf of child cancer patients and industry public relations in the past three years rates a bow. The accomplishment has been a triumph of organization and of showmanship. The choice of the name Jimmy fund constituted the showmanship part of it; the rest was deadly serious.

More than $1,000,000 has been raised through contributions of pennies, nickels, dimes, quarters and a few larger amounts.

It began with a raffle that raised $45,546 after some Variety Club members had visited the Harvard Medical School and associated or cooperating hospitals. Now a five-story hospital has been erected and an elaborate program of scientific research is under way.

Both the big league ball teams cooperate. Governors of six states declare annual "Jimmy Fund Days" and local campaigns are conducted with the help of radio stations in most of the important New England cities. There is a mortgage on the hospital, but it will be paid off.

Pickman Now a V-P

WHAT a happy smile, limitless energy and enthusiasm, a talent for getting along with all the divergent temperaments that go to make up a large producing and distributing organization, plus a flair for showmanship, can do for a young man of 35 has been demonstrated by Jerome (Jerry) Pickman at Paramount.

He joined the Paramount publicity department in May 1949 and on Dec. 27, 1951, he became a vice-president and member of the board of Paramount Film Distributing Corp., of which A. W. Schwalberg is president.

Quite a feat!

It's a Honey

THE underground is already spreading the word, so here's our bit. Cecil B. DeMille's "The Greatest Show on Earth" is a wonderful picture — a powerful dramatic story on a spectacular background that gets close to the heart without ever letting the spectator get off the edge of his seat.

Four 'Little Rascals' in January

HOLLYWOOD—Monogram will release four more of its "Little Rascals" comedies during January. A two-reeler, "Second Childhood," and a one-reeler, "Pigskin Palooka," will go out January 6, to be followed January 20 by "Shrimps for a Day," a two-reeler, and "Three Men in a Tub," a one-reeler.

William German Forms New Eastman Outlet

NEW YORK—William J. German, formerly vice-president and general manager for J. E. Brulatour, Inc., has formed a new company to distribute Eastman professional motion picture films, effective Jan. 1, 1952, according to Edward P. Curtis, Eastman Kodak vice-president.

WILLIAM J. GERMAN

German's new company will succeed to the business which was previously operated by the Brulatour company and will operate with substantially the same personnel in Fort Lee, N. J., Hollywood and Chicago.

German was closely associated with the late Jules E. Brulatour who acted as distributor for the Eastman Kodak film and the distribution arrangement with Eastman Kodak and Brulatour Inc., was continued after his death and came to an end December 31.

"We feel confident that the trade can look forward to receiving the same excellent service to which they have become accustomed through the years from the Brulatour company," Curtis said.

German, who began work with Eastman Kodak in 1906 in Rochester, held various posts with the company before he was named general manager of G. M. Laboratories in Long Island City and Paragon and Sen Jacq Laboratories in Fort Lee in 1921. He became associated with Brulatour in 1922. German was elected to the board of directors of Universal in 1944 and is a member of the Motion Picture Pioneers and the Lotus Club.

Associates of German in the eastern end of its business will be M. B. Reilly, vice-president and treasurer; Louis A. Bonn, assistant secretary; Thomas L. Gibson, vice-president in charge of the Chicago branch. West coast officers include: Edward O. Blackburn, George H. Gibson and J. L. Courcier, vice-presidents; M. B. Reilly, secretary, and R. Olney, assistant secretary.

Retitle Marlene Dietrich Film

NEW YORK—Fidelity Pictures' film starring Marlene Dietrich, Arthur Kennedy and Mel Ferrer, which was produced under the title of "Chuck-a-Luck," will be released by RKO in 1952 as "Rancho Notorious."

The distributor defendants are hereby enjoined—From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing . . . or in any manner or by any means.—Decree in U.S. v. Paramount et al.

OPEN LETTER TO THE EXHIBITORS OF AMERICA

The Supreme Court says admission prices should be "set by the exhibitors." The purpose of the above injunction is to prevent distributors from fixing the admission prices charged by the theatres.

At the recent National Convention of Allied States Association the assembled exhibitors condemned current efforts to evade the injunction by the device called "pre-release." They urged National Allied "to alert all exhibitors to the dangers in the enforced sales policies of the film companies" by means of trade paper advertising, bulletins, etc.

The Allied Film Committee to which this duty was assigned is strongly of the opinion that advanced admission price pictures are dangerous, for the following reasons:

1. Regular patrons who support the run-of-mine pictures and turkeys resent being penalized by upped admissions when a better-than-average picture comes along. The business now needs goodwill more than ever before and this cannot be gained by soaking the public.

2. Exhibitors are being required to hike admissions for three current pictures and it is reported that another, now in the offing, will be licensed on the same basis. Unless this practice is checked it will spread and exhibitors will lose all control over their pricing policies.

3. When an exhibitor is required to state his proposed admission prices before bidding or negotiating for a picture, "minimum prices for admission . . . are fixed by the parties." Alert prosecutors conceivably may hold such exhibitors as accessories to violations of the decree or as principals in prosecutions for conspiracies to raise prices.

The Film Committee is of opinion that it is not merely the right but the duty of exhibitors to resist to the utmost the distributors' efforts to foist uneconomic and goodwill-destroying practices upon them and to expose them to charges of contempt of court and law violation. Each exhibitor must decide this question for himself. All we can do is point out the danger of conniving with distributors in schemes for fixing admission prices.

ALLIED FILM COMMITTEE

Benjamin N. Berger
Ray Branch
H. A. Cole

Wilbur Snaper
Nathan Yamins
Trueman T. Rembusch *(ex officio)*

Spyros Skouras Predicts 1952 Business Upsurge

NEW YORK—The theatre business is still lower than last year in areas where there is intense television competition, but the 1952 theatre business should be good if exhibitors will sell their pictures aggressively, Spyros P. Skouras, president of 20th Century-Fox, said in a year-end statement.

Spyros Skouras

"From June through Thanksgiving," he said, "we were very much encouraged because the many good pictures that were made available to the public by the industry during this period resulted in a very heartening upsurge in our business. However, I regret to say that the pre-holiday lull this year was more pronounced than last year and that even Christmas day was disappointing.

INCLEMENT WEATHER HURTS

"A major contributing factor to this condition was the unusually heavy snow, ice, sleet and rain storms that tied up a large part of the country. I am happy to say that the Thursday after Christmas saw a very upward swing on Broadway, which I hope is being reflected at boxoffices throughout the country.

"To summarize: Although we have halted the decline in those metropolitan areas which are heavily saturated by television, business is still lower in those sections than last year. In non-television areas business was better up to Thanksgiving, but since then has been down somewhat.

"I believe the prospects for the new year are good, providing the entire industry unites in a common effort to make them good. We must recognize the complete interdependence of production and exhibition and work together to bring people back to the theatres. COMPO's Movietime U.S.A. has done much to re-stimulate public interest, and Messrs. Ned Depinet, Bob O'Donnell and Arthur Mayer, who led this fine project, are to be highly commended. But this is just a beginning.

MUST SELL EVERY PICTURE

"Exhibitors must really settle down to selling motion pictures the way they once did. Each and every picture must be sold to the public by using the most ingenious and imaginative showmanship methods. The day when the exhibitor only had to open the door and the public poured in is gone. He must go out and sell his product aggressively.

"The theatres themselves must be kept up-to-date and attractive. They must challenge the home in comfort and appeal.

"Those theatres that are situated in areas where parking facilities are limited or even non-existent have a special problem. It is up to the exhibitor to work out a solution so that going to the theatre is made as comfortable as possible.

"Too much emphasis cannot be placed on booking, and this is particularly true in double bill territories. Programs must be presented that will attract maximum patronage and that will be capable of overcoming the competition of free and readily accessible television.

"So far as production is concerned, the studios must strive for even higher quality, and provide a constant flow of the finest attractions that studio creative minds and ingenuity can devise. This calls for provocative and unusual subjects that will capture public interest and bring them out of their homes and into the theatre.

"To meet the ever-changing public tastes, all companies must produce not only finer attractions but more such pictures than ever before and at a cost that is within today's boxoffice potential. The need for more pictures is felt especially in heavily saturated television areas where theatres must change their programs more frequently to attract audiences.

"Established stars must be cast with utmost care to assure their retaining their boxoffice appeal, and new stars must be developed and popularized. Fresh faces and sparkling personalities have always been a keystone of our business. The studios must also find original methods of glamorizing and selling these personalities to the public.

"In my opinion, the one single factor that will do more to meet the competition of home television will be the perfection of large-screen color television for theatres. We have devoted our time and effort to the development of Eidophor—a large-screen process that will make it possible for theatres throughout the country to offer the public a wonderful new medium of entertainment, which will appeal to large, new audiences.

Judge Igoe Denies MGM Unlimited 'Vadis' Run

CHICAGO—Judge Michael Igoe in Chicago federal district court has handed a blow to MGM's hope to extend the Jackson Park Theatre decree for an unlimited run of "Quo Vadis."

The company had asked for a complete roadshowing of the picture with a clearance clause to book it into the sub runs later this year, after it had finished its first run showing in Chicago's Loop.

Judge Igoe based his decision on the fact that "picture should be made available to all exhibitors." The Jackson Park decree prohibits a clearance setup in defendant theatres. Unless Metro revises its appeal and eliminates its clearance demand, the Oriental and Woods theatres which are not subject to the decree, seem likely to be only two motion picture theatres that can bid on "Quo Vadis."

The Oriental is a 3,600-seat house and the Woods a 1,078-seater.

Paramount to Give Films to Skiatron

NEW YORK—Paramount films will be made available for the subscriber-vision test which Skiatron plans in 300 homes here in the near future, Paul Raibourn, vice-president and television authority, said Monday (31). The company thus became the first to reply favorably to the request of Arthur Levey, Skiatron president, for a decision before January 15.

Twentieth Century-Fox had turned down the request, and United Artists, Universal-International and RKO Pictures said they hadn't reached a decision. No statements were forthcoming from MGM and Columbia, and spokesmen for the other majors said their top executives were on the coast and that decisions would be reached there.

Raibourn said that negative action by Paramount could have been construed as "discriminatory" since the company had supplied films for the Phonevision test in Chicago. He said the same type of films would be supplied Skiatron, identifying them as "good" films but of 1948 vintage.

Raibourn expressed surprise that Levey had begun seeking product before obtaining formal Federal Communications Commission approval of the test. Levey had said previously he had tacit approval and wanted to be assured of product before proposing a date to the FCC. Raibourn said his company's decision was not influenced by its financial interest in Telemeter, a competing form of pay-as-you-go home television also with a device for unscrambling cloudy images.

WB Net Profit $9,427,000 For Year Ended Aug. 31

NEW YORK—Warner Bros. Pictures, Inc., and subsidiary companies report a net profit of $9,427,000, after provision of $9,100,000 for federal income taxes and a provision of $700,000 for contingent liabilities, for the year ending Aug. 31, 1951. This compares to a net profit of $10,271,000, after provision for $6,300,000 for federal income taxes and a provision of $850,000 for contingent liabilities, for the preceding year.

The net profit for the year ending August 1951 is equivalent to $1.67 per share on the 5,619,785 shares of common stock outstanding on August 31, after deducting shares acquired by the company. The net profit for last year was equivalent to $1.46 per share on the 6,997,300 shares of common stock then outstanding.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the year ended Aug. 31, 1951, amounted to $116,909,000, compared to $126,944,000 for last year.

As a result of examinations by representatives of the Bureau of Internal Revenue, the company has adjusted its fixed asset accounts and related depreciation reserves at Sept. 1, 1950. Accordingly, the sum of $3,768,000 has been restored to the asset account and an additional $1,000,000 has been provided for federal income taxes for prior years. This has resulted in an increase of $2,768,000 in earned surplus, which sum is not included in the earnings for the year as shown above.

A SPECIAL
SERVICE FOR
EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

The FAMILY SECRET

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Suspense Drama

CAST:
John Derek
Lee J. Cobb
Jody Lawrance

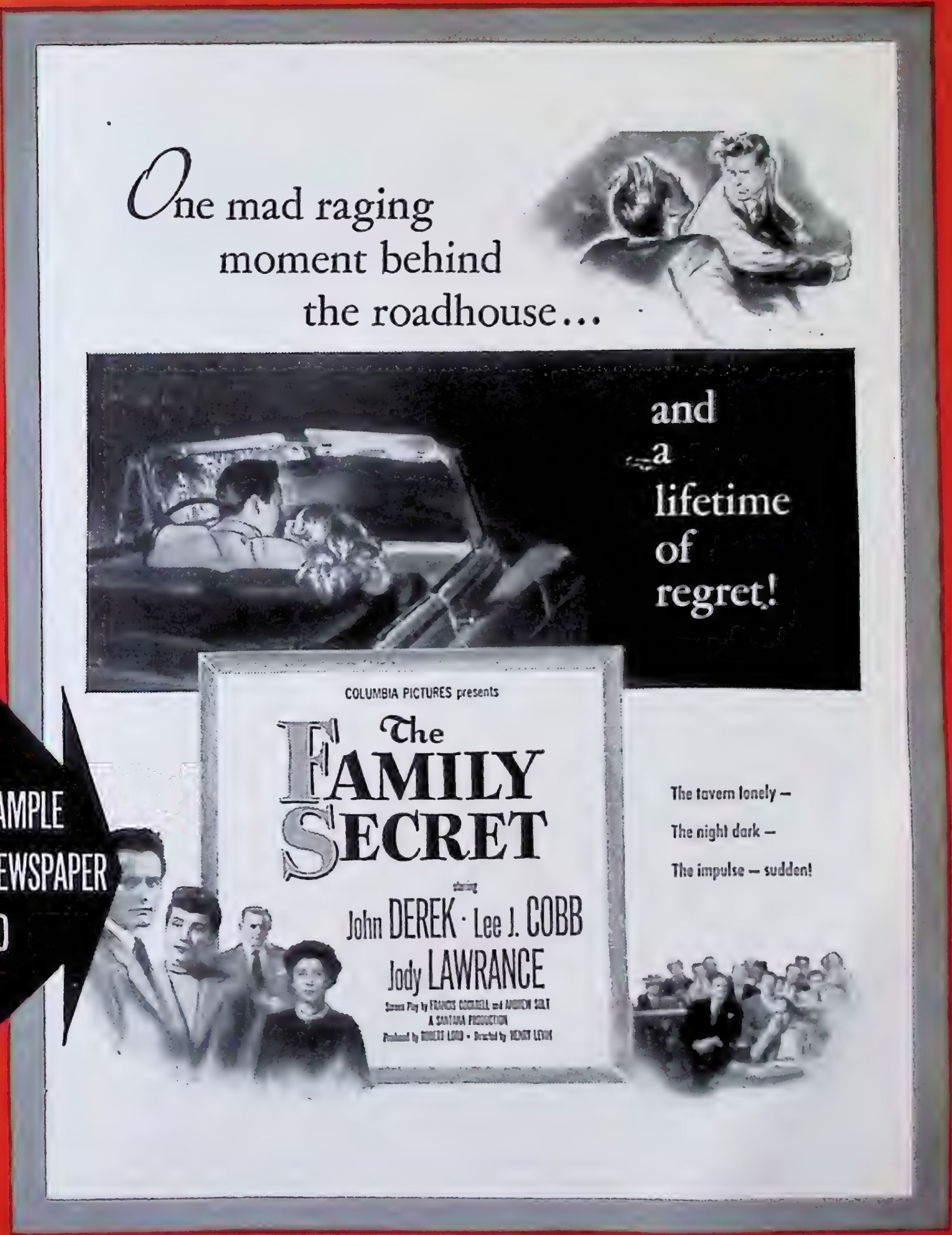
RUNNING TIME:
85 minutes

HIGHLIGHTS:
Wild youth caught in drama of suspense! A family so real it could be your neighbor's! John Derek tops mounting list of hits with portrayal of reckless youth...stopping at nothing refusing to pay the price! Lee J. Cobb excells as the father who puts his family above the law! Erin O'Brien Moore is every mother in the world when she refuses to turn her son in for murder! Jody Lawrance rising star in fourth top role of year! "Refreshing change." (M. P. Herald) "Excellent Portrayal." (M. P. Daily)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



One mad raging moment behind the roadhouse...

and a lifetime of regret!

COLUMBIA PICTURES presents

The FAMILY SECRET

starring
John DEREK · Lee J. COBB
Jody LAWRANCE

Screen Play by FRANCIS COCKRELL and ANDREW SOLT
A SANTANA PRODUCTION
Produced by ROBERT LORD · Directed by HENRY LEVIN

The tavern lonely –
The night dark –
The impulse – sudden!

DeMille captures the glamour, the color and the excitement of the circus.

'Greatest Show on Earth' Lives Up to Its Title

By IVAN SPEAR

DIFFICULT it will be for film appraisers, showmen and ticket buyers to resist the temptation of conjecturing as to whether or not "The Greatest Show on Earth," Producer-Director Cecil B. DeMille's latest epic for Paramount distribution, lives up to its superlative title. While there undoubtedly will be difference of thought as to how close it comes to attaining such fulfillment—and in this opinion it is gnat's-eyelash close—none will gainsay that it is destined to be among the greatest grossers on filmdom's earth.

That financial evaluation is inescapable when consideration is given to the virtually limitless potential the feature has for entertaining fans of all ages and of every conceivable celluloid taste. For, in truth, the DeMille offering is many shows rolled into one, each of which, as a type, has long since established its magnetism. Suffice to consider a trio of them:

In the first place, the picture brings to the theatre patron the circus itself, a ringside seat from which to view the tinsel, color, action-laden movement, excitement, thrills, laughs and chills that are afforded when the big top makes its annual trip to town. They are all there, captured in their flaming hues by Technicolor photography, and accented, each in its proper place, through the wizardry of DeMille's seasoned direction. Isolated indeed the reader—be he exhibitor or fan—who hasn't long since known that the movie is the story of Ringling Bros.-Barnum & Bailey circus, an institution as American as the Stars and Stripes, and one almost as beloved by this country's citizens. One need only to consider for a moment the amount of business enjoyed for countless years by this biggest of all traveling shows to realize what a faithful projection thereof on the screen will do for the theatre's cash drawer.

Secondly, there is the story of how the circus operates, a behind-the-scenes chronicling of the lives, loves, ambitions, heartaches, machinations, tragedies and backbreaking labors of the army of men and women who constitute the massive machine that makes the big top possible. That, in itself, is enough motion picture to fill to capacity any man's theatre.

And, third, the feature has many of the elements of a lushly produced filmusical—pulchritudinous lassies, lavish settings, laughs galore, catchy music, and eye-filling production numbers reminiscent of the bright days in motion picture history when cost was a secondary consideration in the fabrication of tunefilms.

And those three principal elements "are only the beginning, folks," as the big top barkers would say.

Knitting them together is a fast-moving screenplay, bursting at the seams with the proven elements of profitable filmmaking—romance, villainy, action, jealousy, pathos and humor. Undoubtedly there will be those among the self-styled sophisticates who will opine that the yarn is on the corny side, which in itself is also in the DeMillean tradition—a tradition that has proven beyond argument that this kind of corn reaps a golden harvest in grosses.

Perhaps it might be considered a waste of words to comment on the picture's spectacular side, inasmuch as it is a foregone conclusion that sweeping spectacle is part and parcel of any DeMille production. Herein, however, the master showman surpassed even himself in that department, which was made possible because the circus backgrounds in themselves furnished so much of personnel, pageantry, scope and color. Despite which, it is the staged wreck of the circus train which furnishes the film its high spot of magnitude and action.

While the big top performers—and their audiences—dominate the cast numerically, first thespian consideration must be given to the star-studded contribution thereto from Hollywood, an impressive aggregation of marquee-mighty mummers whose fan followings would be sufficiently sizable to assure the dollars-and-cents success of a picture of far less magnificence. In so superlative a vehicle, their attraction—and, incidentally, their exploitation possibilities—are beyond calculating. Betty Hutton, in the topline and in an unusually exacting part, is perhaps deserving of a shade more praise than her fellow-luminaries, but she is pressed for limelight and honors all the way by Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame and James Stewart.

To the hundreds of technicians and creative artists—of both Hollywood origin and circus connection—from Henry Wilcoxon, who served as associate producer (and also appeared in the picture), to the lowliest of roustabouts, must be given a share of the credit for the picture's almost flawless technical and atmospheric details.

So, in conclusion, if DeMille, Ringling Bros.-Barnum & Bailey, a brilliant galaxy of stars, Technicolor photography—given the benefit of the highest know-how of two leading divisions of the entertainment world—do not combine to make "The Greatest Show on Earth," it will have to serve as such until someone comes up with a better combination.

Paramount
Presents
"The Greatest Show on Earth"
Color by Technicolor
Running time, 151 minutes

THE CREDITS:

Produced and directed by Cecil B. DeMille. Screenplay: Fredric M. Frank, Barre Lyndon, Theodore St. John. Original story: Fredric M. Frank, Theodore St. John, Frank Cavett. Color by Technicolor. Director of photography: George Barnes. Costumes: Edith Head, Dorothy Jeakins. Film editor: Anne Bauchens. Art directors: Hal Pereira, Walter Tyler. Set decorators: Sam Comer, Ray Moyer. Technical adviser: John Ringling North. Choreography: Richard Barstow. Associate producer: Henry Wilcoxon. Assistant director: Edward Salven. Musical score: Victor Young. Produced with the cooperation of Ringling Bros.-Barnum & Bailey circus.

THE CAST:

Betty Hutton, James Stewart, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cucciola, Antoinette Concello, John Ringling North, John Ridgeley, Frank Wilcox, Julia Faye and personnel of the Ringling Bros.-Barnum & Bailey circus.

Gene Autry
HOLLYWOOD, CALIFORNIA

January 3, 1952

Dear Mr. Exhibitor:

I thought you might be interested in seeing first hand what we're doing for you through the medium of radio.

The copy underlined on the adjacent page from one of my radio scripts, is heard by over 10,000,000 people -- not just one week, but every single week of the year.

The recent nation Nielsen rating below, showing only the top twenty shows, indicates our relative position to other radio programs -- a position, incidentally, of which we're mighty proud.

Won't you think of us the next time you book a "Western" in your theatre?

Sincerely,

Gene Autry

Gene Autry

SPONSOR: WM. WRIGLEY JR. CO.
GENE AUTRY SHOW

FULL CBS NETWORK
BROADCAST: DECEMBER 1, 1951

AUTRY: (ON CUE) WELL GOOD FRIENDS AND NEIGHBORS, THAT PUTS THE CAKE IN THE OVEN FOR THIS WEEK, BUT COME NEXT SATURDAY NIGHT AT THIS VERY SAME TIME AND OVER THESE SAME CBS STATIONS, WE'LL ALL BE RIGHT BACK HERE DOIN' BUSINESS AS USUAL AT THE SAME OLD STAND. IN THE MEANTIME, JUST THIS LITTLE REMINDER. THE MOVIES ARE CELEBRATING THEIR 50TH ANNIVERSARY, AND MOVIES ARE BETTER THAN EVER. SO GO TO THE MOVIES OFTEN! IT'S MOVIETIME, U.S.A. NOW THIS IS GENE AUTRY FOR DOUBLEMINT, ASKIN' YOU TO KEEP THINKIN' OF US UNTIL WE'RE ----

MUSIC: BACK IN THE SADDLE AGAIN AUTRY & ORCHESTRA

∞ NATIONAL NIELSEN RANKING--ALL RATED PR

Cur. Rank	Program	Dur-Freq.	NIELSEN-RATING % Homes Cur.	Prev.*	No. Homes--(000) Cur.	Prev.*	Avg. Aud. Cur	Total Aud Cur.
	EVENING, Once-A-Week							
1	LUX RADIO THEATER	60-1	13.3	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
2	ARTHUR GODFREYS SCOUTS	30-1	10.5	7.4	[illegible]	[illegible]	[illegible]	[illegible]
3	WALTER WINCHELL	15-1	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
4	JACK BENNY	30-1	9.3		[illegible]		[illegible]	[illegible]
5	GENE AUTRY SHOW	30-1	9.0	6.9	3,771	[illegible]	8.0	10.3
6	F.B.I. IN PEACE AND WAR	30-1	9.0	6.7	3,771	[illegible]	8.0	10.2
7	MR. AND MRS. NORTH	30-1	8.9	8.4	3,729	[illegible]	[illegible]	[illegible]
8	GANGBUSTERS	25-1	8.7		3,646		7.7	9.7
9	DRAGNET	30-1	8.4	6.5	[illegible]	2,724	[illegible]	[illegible]
10	MR KEEN	30-1	7.9	6.9	[illegible]	[illegible]	[illegible]	[illegible]
11	DR. CHRISTIAN	30-1	7.8	6.9	[illegible]	[illegible]	[illegible]	[illegible]
12	HOPALONG CASSIDY	30-1	7.8		[illegible]		[illegible]	[illegible]
13	THEATER GUILD ON THE AIR	60-1	7.7		[illegible]		[illegible]	[illegible]
14	FATHER KNOWS BEST	30-1	7.5	7.0	[illegible]	[illegible]	[illegible]	[illegible]
15	HALLMARK PLAYHOUSE	30-1	7.4	6.4	[illegible]	[illegible]	[illegible]	[illegible]
16	RAILROAD HOUR	30-1	7.3	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
17	HORACE HEIDT SHOW	30-1	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
18	BOB HAWK	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
19	MARIO LANZA SHOW	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

***NOW:**
SILVER CANYON
HILLS OF UTAH
VALLEY OF FIRE

SOON:
THE OLD WEST
NIGHT STAGE TO GALVESTON
APACHE COUNTRY

RELEASED THROUGH COLUMBIA PICTURES CORPORATION

Lippert Plans to Release 22 A Features for Year

In the top photo, on the dais, at Lippert Pictures' first national sales convention, left to right, are: Al Grubstick, assistant general sales manager; Anthony Hinds, Exclusive Films producer; William F. Pizor, vice-president; Arthur Greenblatt, general sales manager; Robert L. Lippert, president; John Jones, exhibitor; Dave Wallerstein, general manager, B&K Theatres; Harry Lustkarten, B&K Theatres executive; William Hollander, advertising director, B&K Theatres. Seen in the bottom photo are district managers, branch managers, salesmen and bookers.

CHICAGO—A lineup of 22 top-grade features will be released by Lippert Pictures in 1952, to be backed by point-of-sale merchandising campaigns, Robert L. Lippert, president, announced at the company's first national convention here last week (27-29).

Lippert revealed plans for the shift in policy for the company. The firm no longer will make pictures, but will concentrate on distribution of films produced by top writers, directors and stars who will have ownership in their product.

Approximately 160 executives, division managers, branch managers, salesmen and bookers attended the meeting and heard the president outline plans for the company.

Arthur Greenblatt, general sales manager, said that at least 25 new salesmen will be added to the sales force nationally to strengthen the present distribution setup. The delegates attended screenings of four of the new productions—"Navajo," "For Men Only," "Man Bait" and "Stronghold." Plans for distribution and promotion of these films were also discussed by William M. Pizor, vice-president, and Marty Weiser, director of advertising and publicity.

Winners of the third anniversary collection drive which just ended were announced and awarded prizes as follows: Group one, first place, Los Angeles, $1,250; second place, Atlanta, $750; third place, Dallas, $500; fourth place, San Francisco, $375, and New York special award $250. In group two, first place, Salt Lake City, $1,250; second place, Seattle, $750; third place, Memphis, $500; fourth place, Buffalo, $375.

Republic Launches Series Of Product Conferences

HOLLYWOOD—At year's end Herbert J. Yates, Republic president, and James R. Grainger, vice-president in charge of sales and distribution, launched a series of product conferences to discuss sales and promotional campaigns for the early months of 1952.

Pictures involved in the discussion included "The Wild Blue Yonder," co-starring Wendell Corey, Vera Ralston and Forrest Tucker; "The Quiet Man," produced and directed in Ireland by John Ford, with John Wayne and Maureen O'Hara in the toplines; "Hoodlum Empire," an expose of racketeer syndicates; and "Lady Possessed," produced by and starring James Mason.

Also up for analyses were "Minnesota" and "Song of Youth," both currently before the Trucolor cameras.

In the Newsreels

Movietone News, No. 1: Korean fighting goes on but GIs observe holiday; fire sweeps ship in Columbia river; 119 lose lives in mine blast; sub cheats Pacific of three victims; Jap store clerks strike and fight; mine drifts onto California coast; big battlewagon home from war; Paris shows you how to dress to ski in the snow; movie stars see gala premiere of "Decision Before Dawn."

Paramount News, No. 38: Outstanding stories of 1951—Kansas-Missouri flood; crime story—Kefauver hearings; personality of the year—Eisenhower; news sensation of the year—dismissal of MacArthur; global story of the year—Korea.

Universal News, No. 521: War in Korea; mine disaster in Illinois; blizzard hits the midwest; ship burns off Oregon coast; Churchill visits Paris; French ski aces; football—Los Angeles Rams against Cleveland Browns.

Warner Pathe News, No. 40: Churchill visits Eisenhower; Ike's supporters open Washington headquarters; latest films from Korea; Oregon—11 die in ship fire; Swiss backdrop for American fashions; Florida—gala premiere for "Distant Drums"; football—Rams whip Browns for pro title.

●

Movietone News, No. 2: Sports review of 1951: baseball—Giants defeat Dodgers, win pennant—Yanks world champs; football—Dick Kazmaier, most talked about pigskin performer of the year; golf—Ben Hogan wins national title, Patty Berg wins the Weathervane tournament; tennis—Maureen Connolly, 16-year-old star, wins national title; track and field—the Rev. Bob Richards clears 15-foot pole vault mark; boxing—Joe Walcott, new heavyweight champion of the world, Ray Robinson-Turpin; horseracing—England's Grand National Steeplechase; winter sports: Tauno Luiro of Finland sets a new world ski-jump mark of 456 feet; motor-mania—national sportsmen stock car race water sports—Wayne Moore wins 400 meter free style championship, Pat McCormick displays lovely diving form, motorboat steeplechase.

Paramount News, No. 39: Beauty and the blades—Barbara Ann Scott makes her debut in Chicago in the Hollywood Ice Review of 1952; Harold E. Stassen; George F. Kennan; Francis Cardinal Spellman; fashion with the touch of India; featherweight slugfest in England.

Universal News, No. 522: 1951 in sports: baseball—New York Giants; basketball—Brigham Young and Kentucky overshadowed by story bigger than basketball itself—the scandals; football—West Point dismissals, Princeton's Dick Kazmaier, hero of the season; horse racing—richest Kentucky Derby in history—Count Turf hits jackpot; boxing—rise to power of veteran Jersey Joe Walcott; track and field—top man was the "sky-climbing parson"—Bob Richards of California, the second man in history to top 15 feet in the pole vault; thrills and spills—rodeo—Grand National—mass crackup of hot-rod racers at Langhorne, Pa.

Warner Pathe News, No. 41: The year in sports—1951: baseball—New York Giants; football—Dick Kazmaier's brilliant playing and John Raster's 103-yard Navy run against Army; golf—Ben Hogan comes back to take Masters, while young Billy Maxwell grabs national amateur honors; tennis—Dick Savitt wins men's singles at Wimbledon; Maureen Connolly takes women's singles title at Forest Hills; skiing—ski-jumping and downhill auto racing—Lee Willard wins gruelling 500-mile Indianapolis auto classic—at Langhorne, Pa., speedway, a stock car race ends in spectacular, flaming crackup involving ten cars.

●

Telenews Digest, No. 52B: Korea—New Jersey's farewell; mine disaster; Red POWs on Koje; Africa—a new nation, Libya, is founded in turbulent Near East; Washington—Ike's supporters open a new HQ for the general; Tokyo—Cardinal Spellman arrives to see the GIs; New York—Rudolph Halley gets marriage license; football—Rams win pro title.

Telenews Digest, No. 53A: Korea—UN nursemaids Red captives; Israel—floods swamp immigrant camps; Italy—fire-fighting gymnasts; New York—"first catch your mink"; New York—new test for tipsy; New York—fashions for 1952.

Five Chicago Trust Suits Seek $1,890,000 Total

CHICAGO—Five theatre owners filed antitrust suits, seeking damages totaling $1,890,000, against the major distributors and the Balaban & Katz circuit as the year ended.

Filing suit were: Roxy Theatre, Inc., operating the Roxy Theatre, seeking $330,000; Ida Lasker, widow of Jacob Lasker, owner of the Bertha Theatre, $270,000; Devon Amusement Co., operating the Ridge Theatre, $360,000; Berwyn Theatre Co., owner of the Ritz Theatre, $450,000; Cicero Amusement Co., operating the Villa Theatre, $480,000.

1912

1952

Universal-International

Proudly Announces its

40th ANNIVERSARY YEAR

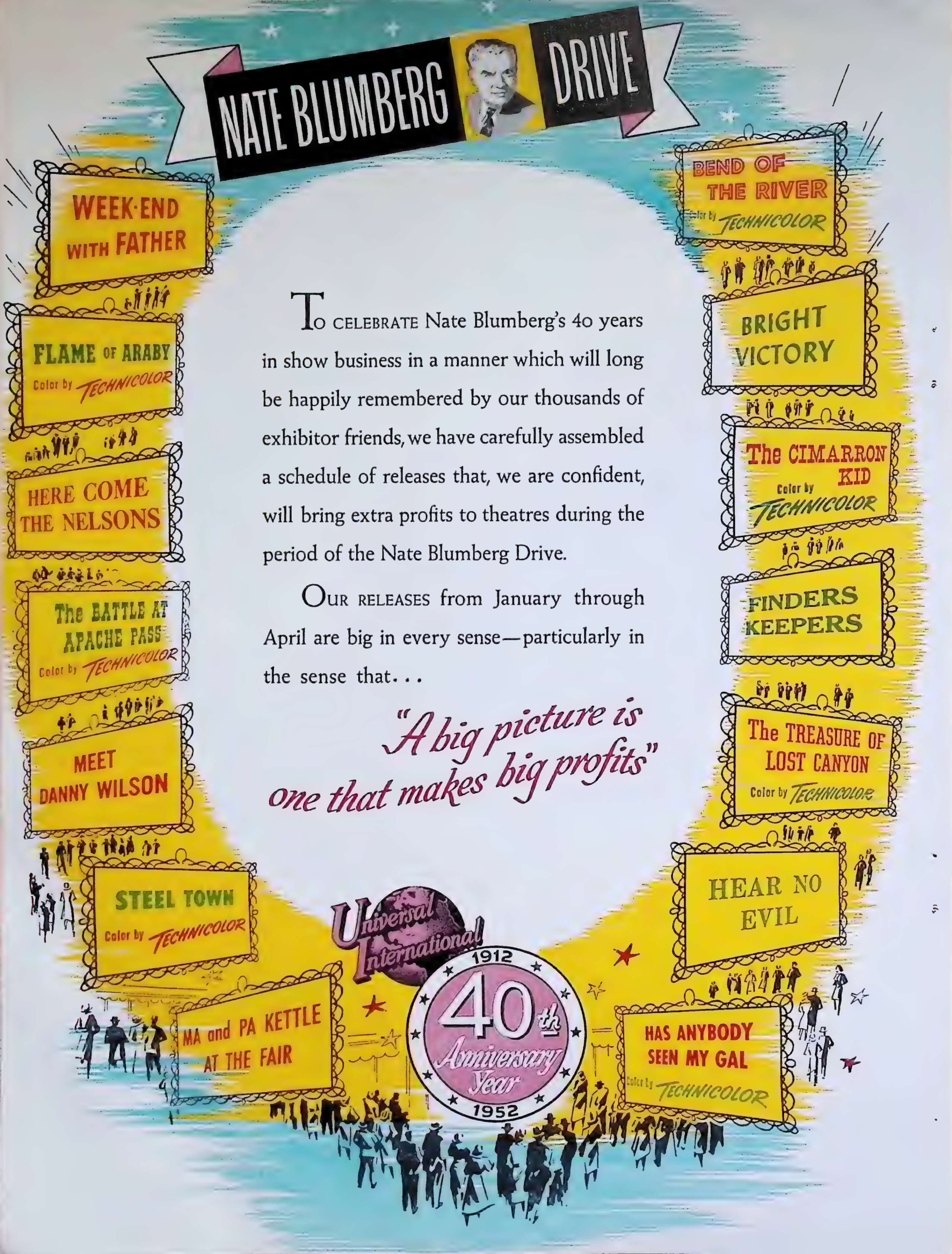
and its Inaugural Event

NATE BLUMBERG

DRIVE

Celebrating

his 40 Years in Show Business



NATE BLUMBERG DRIVE

To celebrate Nate Blumberg's 40 years in show business in a manner which will long be happily remembered by our thousands of exhibitor friends, we have carefully assembled a schedule of releases that, we are confident, will bring extra profits to theatres during the period of the Nate Blumberg Drive.

Our releases from January through April are big in every sense—particularly in the sense that…

"A big picture is one that makes big profits"

WEEK-END WITH FATHER

FLAME OF ARABY
Color by TECHNICOLOR

HERE COME THE NELSONS

The BATTLE AT APACHE PASS
Color by TECHNICOLOR

MEET DANNY WILSON

STEEL TOWN
Color by TECHNICOLOR

MA and PA KETTLE AT THE FAIR

BEND OF THE RIVER
Color by TECHNICOLOR

BRIGHT VICTORY

The CIMARRON KID
Color by TECHNICOLOR

FINDERS KEEPERS

The TREASURE OF LOST CANYON
Color by TECHNICOLOR

HEAR NO EVIL

HAS ANYBODY SEEN MY GAL
Color by TECHNICOLOR

Government Luncheon To Aid Enlistments

NEW YORK—Twenty leaders of the industry will be invited to attend a January 18 luncheon at the Pentagon in Washington by Defense Secretary Lovett at which time plans for industry aid in the enlistment of women in the armed forces will be discussed, according to Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations. He said that as a result of talks with Anna Rosenberg, assistant defense secretary, and others, COMPO had been chosen as spokesman for the industry.

Mayer said the use of newsreels and production of a special short subject had been proposed, and that one large theatre chain had offered to install enlistment booths in the lobbies of its theatres.

Luncheon invitations are expected to go to major company presidents, heads of exhibitor organizations and representatives of COMPO.

The need for industry aid in stimulating women's enlistments came up at a meeting which Mayer held recently in New York with military men.

Despite Cold, Denver Drive-In Stays Open

DENVER—Although the move was greeted with skepticism when Anthony Archer and Joe H. Decker, owners of the Lake Shore Drive-In, announced that they would keep this Rocky mountain ozoner open this winter, the partners are showing to small but enthusiastic crowds. As word-of-mouth spreads, the showmen believe the winter exhibition outdoors will be a profitable venture, as long as driving weather is not too severe.

Their "new-fangled" car heaters were tested in subzero Denver temperatures recently and, while other drive-ins were closed for the season, the Lake Shore entertained a warm and comfortable gathering. The electric car heater, one of the newest contributions to the drive-in theatre, was proved invaluable that night as patrons sat snug in their automobiles while the temperature plummeted to three below zero. Resembling an old-fashion box camera, the small heater carries a powerful 220-volt heating unit, thermostatically controlled, while a fan located behind the heating coils constantly blows warm air into the car.

The heaters are controlled from the theatre projection booth, which has huge banks of fuses and trouble indicators to designate any heater which is not working properly. One family was noted "opening night" in which a two-year-old child was sleeping warm and comfortably in the back seat.

Harold Hellman Dies

DETROIT—Harold Hellman, 33, salesman for United Artists Pictures, died in Mount Carmel Mercy hospital here December 24. He is survived by his wife, Shirley, and one daughter, Donna. Body was sent to Chicago for burial services.

Hellman was formerly with other companies in various capacities, including booker for Columbia in Kansas City, RKO office manager for Republic in Chicago, and an Eagle Lion salesman in Cincinnati.

HONORS 'QUO VADIS' — Daniel A. Poling (left), editor of the Christian Herald, presents Howard Dietz, MGM vice-president and director of advertising, publicity and exploitation, with a plaque honoring MGM's Technicolor "Quo Vadis" as the Picture of the Month for January in that publication.

Tighter Controls In '52 Predicted

WASHINGTON—"It is evident that the construction of motion picture theatres of all types, the manufacture of motion picture equipment, and still photographic products during 1952 will have to be decreased somewhat in comparison with 1951," Nathan D. Golden, National Production Authority film chief, predicted in a yearend statement forecasting "the situation will be worse before it gets any better."

Golden revealed that the situation with respect to the three controlled metals—copper, aluminum and steel—looks threatening at least into 1953. He said that for the first quarter of 1952 the Defense Production Administration had allocated 42.9 per cent of copper brass mill products for the direct military program and 15.2 per cent for defense-related industries. This left 41.9 per cent for all other needs including essential civilian. Golden predicted that even this small "all other" percentage would be revised downward in the second quarter.

There will be an expansion in steel productive capacity, he acknowledged, but said this would be of little if any benefit to civilian production. The increased supply will go for military and defense-related uses and "nonessential construction will be hard hit."

Aluminum production is also being increased, but it will be "some months" before production catches up even with essential demand, and meanwhile further cuts in allocations for civilian production are in prospect.

Golden said that, since the controlled metals allotted to his division to be allotted in turn to the various photographic and motion picture uses were slated to be cut sharply; he would have to cut less essential uses under his control so that the more essential would not be slashed as heavily.

Small Theatres Exhibit 16mm Films

About 3,000 of the small theatres and parish halls in Italy exhibit 16mm films only.

Review Board Seeks New Financial Aid

NEW YORK—Failure of four major companies to resume financial support of the National Board of Review has resulted in an advertising campaign for additional membership now being promoted through national publications, according to Henry Hart, executive director. The campaign will feature subscriptions to Films in Review, issued ten times a year and called the only publication regularly treating film topics seriously. It is now two years old, has a paid circulation of 1,400 and newsstand sales of 800. It and the weekly guide to better films go to individuals and organizations paying a membership fee of $5.

The annual budget for National Board of Review totals $22,0000. It has been met by charges to the film companies of $6.25 a reel for reviewing films and awarding a seal. Paramount, RKO, Universal-International and Columbia decided after a meeting last May of member companies of the Motion Picture Ass'n of America to withdraw for reasons of economy. It was also said at the time that MPAA held that the work of the unit duplicated its own work, particularly regarding issuance of its own code seal.

Hart said he had not lost hope of an eventual return of the four companies to the fold. He decried reports of a financial emergency, saying there was money enough on hand for a year and that present indications were that the membership drive will succeed. The Saturday Review of Literature will carry an advertisement January 19, and others will follow in The Nation, New Republic and other magazines. If and when a select circulation has been built up sufficiently, advertising will be sought for Films in Review.

National Board of Review was organized in 1909 as a protection for the industry against censorship. It was then known as the National Board of Censorship. The name was changed in 1919. It has always selected the best films for promotion through local groups in the country called Film Councils. These are community organizations with civic, educational and religious interests which combat censorship at local levels.

Universal Shifts Three In Latin America Posts

NEW YORK — Universal International Films, foreign distribution subsidiary of Universal Pictures, has made several shifts in the Latin American personnel, under the jurisdiction of Alfred E. Daff, director of world sales, and Americo Aboaf, foreign sales manager.

Cecil Marks, formerly managing director in Indonesia and more recently on a special assignment in England, has been named manager in Trinidad. Robert Ferber, who has been Trinidad manager has been shifted to the post of Venezuela representative.

James Alexander, who had been New York representative for Central America will assume a similar post in Uruguay with headquarters in Montevideo.

Marion Jordan, Universal New York representative for Latin America, has returned to New York following a trip through Latin America, including visits to Uruguay, Brazil, Argentina and Montevideo.

Hollywood Report

By IVAN SPEAR

Nominations for Oscars To Close January 26

The Christmas holidays over with for another year, Cinemania is now turning its attentions toward another favorite indoor sport—the distribution of kudos for celluloid achievements.

Granddaddy of all such events, the Academy of Motion Picture Arts and Sciences' awards ceremonies, was building up a full head of steam in preparation for the 24th annual distribution of the widely touted Oscar statuettes. Nominations ballots are to be mailed out Thursday (17), with the polls closing Saturday (26), and screenings of nominated pictures will be held from February 17 through March 9. Final awards ballots will be mailed late in February.

The presentation event, as previously announced, is scheduled for March 20 at the RKO Pantages Theatre in Hollywood.

Meantime the Screen Directors Guild handed out its final quarterly award for 1951, the recipient being Producer-Director George Stevens and his assistant director, C. C. Coleman, for Paramount's "A Place in the Sun."

Leading Roles Assigned To Three at 20th-Fox

Year's end casting morsels found Susan Hayward and Hildegard Neff set to romance Gregory Peck in 20th Century-Fox's "Snows of Kilimanjaro," while on the same lot Tyrone Power will portray a Royal Canadian Mountie in "Pony Soldier" . . . Alex Gottlieb, who is producing it independently and will set the release later, inked Lee J. Cobb to share the stellar honors with Richard Conte and Vanessa Brown in "The Fighter" . . . Three of Metro's top femmes, Lana Turner, Elizabeth Taylor and Eleanor Parker, drew new assignments as the topliners in, respectively, "Interrupted Melody," "The Girl Who Had Everything" and "Eagle on His Cap" . . . Universal-International signed Anthony Quinn as the leading heavy in its pirate drama, "Against All Flags" . . . Hitting the loanout trail, Grant Withers and Estelita Rodriguez moved from Republic to Pine-Thomas Productions for "Tropic Zone," P-T's next for Paramount.

Walt Disney Buys Rights To Jules Verne Classic

Walt Disney, who intersperses his animated cartoon output with live-action features and nature-study shorts, has added another live-action entry to his docket for 1952 by acquiring the screen rights to Jules Verne's "20,000 Leagues Under the Sea." He picked up the rights from Sid Rogell, who had planned to film the story in England, but gave up the project to devote full time to TV as an executive of Jerry Fairbanks Productions. Disney, who will film it in Technicolor for RKO Radio release, plans to recruit marine life naturalists to handle the undersea photography, while scenes with human performers will be lensed at his studio in Burbank . . . To Universal-International went "Squaw Man's Son," an original by Clee Woods, which will be produced by Leonard Goldstein. Gerald Drayson Adams is writing the screenplay, set in Arizona in the early 1900s and dealing with an Apache Indian uprising . . . Metro acquired "Sobbin' Women," a short story by Stephen Vincent Benet, which will serve as a starring musical for Jane Powell, Howard Keel, Nanette Fabray and Ann Miller . . . Added to Producer Charles Brackett's docket at 20th Century-Fox was "Three Fled," a suspense drama by Morton Grant and John Humphreys, with Mel Dinelli inked to prepare the script . . . Lining up further fodder for the comedy antics of Dean Martin and Jerry Lewis, Producer Hal Wallis—who releases through Paramount—picked up the film rights to 80 of the "Alexander Botts" stories by William Hazlett Upson, which have been appearing in the Saturday Evening Post since 1927. The yarns about a tractor salesman hit the screen once before when Joe E. Brown starred for Warners in "Earthworm Tractor" back in 1936.

SANTA'S LITTLE HELPERS—While most of the U.S. spent the Christmas and New Year's holidays at home and fireside, nearly 80 Hollywood stars and show business personalities gave up those comforts to entertain and bring a measure of Yule cheer to Uncle Sam's GIs stationed at lonely outposts throughout the world. The tours were set up under auspices of the Hollywood Coordinating Committee.

Here are a few of the volunteers, just before they took off: (L to R): Ray Milland, Virginia Hall, Joy Windsor, Gen. Charles W. Christenberry, chief of the U.S. army special services, Piper Laurie, Walter Pidgeon and Carolina Cotton.

FitzPatrick Set to Deliver 8 Traveltalks Next Year

One of the industry's long-term associations will continue for at least another year with the disclosure by Fred Quimby, head of MGM's short subjects department, that James FitzPatrick has been set to deliver eight Technicolor Traveltalks to Leo during the 1952-53 season. The new deal marks FitzPatrick's 25th consecutive year with the company. His shorts output for 1952-53 will include glimpses of Barbadoes, Trinidad, South Africa, Ethiopia and continental Europe. FitzPatrick has made more than 400 travelogs to date for Metro release . . . Succeeding Dorothy DeMayo, Robert L. Lippert jr., son of the president of Lippert Pictures, has taken charge of Tele-Pictures; Inc., the Lippert subsidiary which handles TV sales of old theatrical product . . . Arthur S. Bronson has been appointed general manager of the Central Casting Corp., taking over the duties of the late Howard Philbrick. Bronson has been chief casting director for the organization since 1941.

Don Hartman Emphasizes Paramount's New Faces

To those industry executives who, in recent weeks, have touted new faces and fresh personalities as one of the means by which filmdom can rekindle waning interest in motion pictures add the name of Don Hartman, in charge of Paramount production.

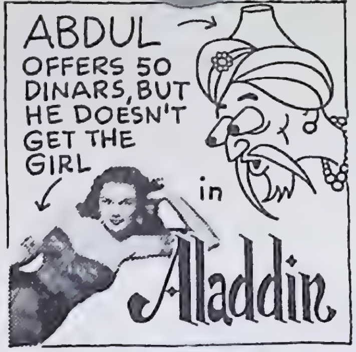
Don Hartman

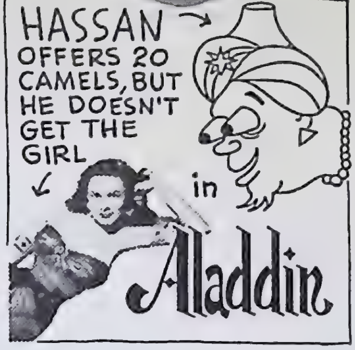
Hartman, in 1951's closing days, stressed his studio's intention to continue its efforts to develop such new thespian talent and, at the same time, concentrate on fresh story ideas to serve as showcases. He pointed out that during the past several months the company has inked such personalities as Audrey Hepburn, who has skyrocketed to fame as a Broadway actress; Rosemary Clooney, popular recording artist; and Yul Brynner, also of the Broadway stage. Also, Hartman said, Paramount's "Golden Circle" of younger contract players will not be neglected during the new year.

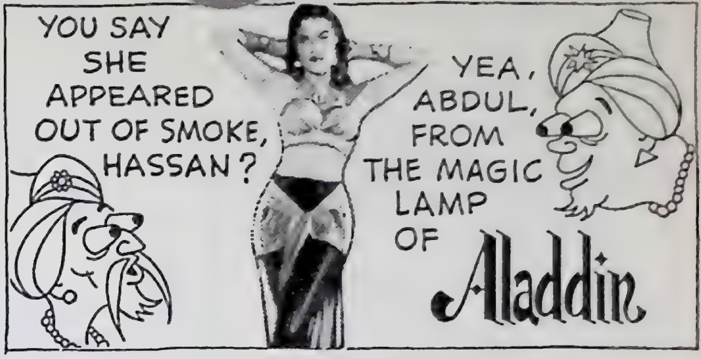
The production executive also cited the development of creative talent on the lot, including the signing of several new producers, directors and writers.

THE BIG TEASE of 52!

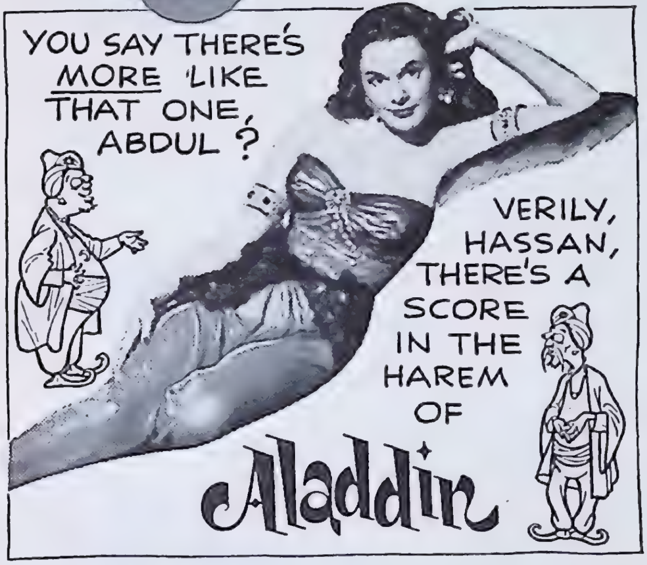
→ 1st DAY → → 2ND DAY → → 3RD DAY


ABDUL → OFFERS 50 DINARS, BUT HE DOESN'T GET THE GIRL
in
Aladdin


HASSAN → OFFERS 20 CAMELS, BUT HE DOESN'T GET THE GIRL
in
Aladdin


YOU SAY SHE APPEARED OUT OF SMOKE, HASSAN?
YEA, ABDUL, FROM THE MAGIC LAMP OF
Aladdin

→ 4TH DAY → and → then →


YOU SAY THERE'S MORE LIKE THAT ONE, ABDUL?
VERILY, HASSAN, THERE'S A SCORE IN THE HAREM OF
Aladdin

That Luscious Profit-making Opening with Monogram's Spectacle in COLOR BY Cinecolor!

Aladdin AND HIS LAMP

ALL THE DAZZLING THRILLS AND FORBIDDEN TEMPTATIONS OF THE FABULOUS ARABIAN NIGHTS!

starring

PATRICIA MEDINA JOHN SANDS

with RICHARD ERDMAN

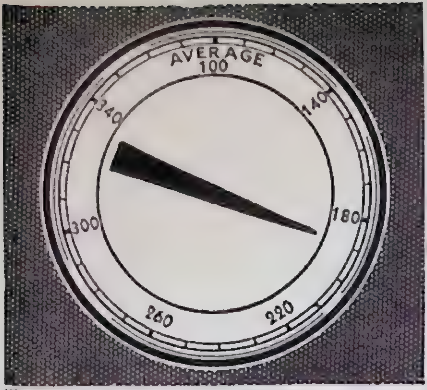
A WALTER WANGER PRODUCTION

COLOR BY CINECOLOR

A MONOGRAM PICTURE

Produced by WALTER WANGER • Directed by Lew Landers

Screenplay by Howard Dimsdale and Millard Kaufman



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Anne of the Indies (20th-Fox)	125	175	95	110		125	75	125	95	90		85	95	115	105	80	105	80	120	140	106
Blue Veil, The (RKO)	131	130	115	110	110	150	110	130	90	110	150	175	135	108	135	130	145	115	140	115	127
Callaway Went Thataway (MGM)	110	90						150	55	80	115				105						101
Christmas Carol, A (UA)	110	80		105				100	50		180		85		120	90					102
Close to My Heart (WB)	102	80	95		80	100	75	125	50	75	95	100	90	110		105		80	100	70	90
Come Fill the Cup (WB)	105	145	100	105	70	120	75	125	110	100	110	125	95	95	115	105	105	75	110	90	104
Criminal Lawyer (Col)		100		110	80	90			90		100	100	85	100	100	95	97		100	100	96
Crosswinds (Para)	100	80	95	110		80		100	85	60	110	100	95	88	95	110	90		110	125	96
Elopement (20th-Fox)	105								65			90	85		120						93
Family Secret, The (Col)			70						75	70		90							90		79
First Legion, The (UA)	95	120					115		100			90			100				150	100	109
Fixed Bayonets (20th-Fox)	108	105	90	95		60				80		120		45	110			75	120		93
Fort Defiance (UA)	99		75			70		165		50	90	100	90	115					150	110	101
Hard, Fast and Beautiful (RKO)	110	110	90	85	60	80		100	90	100	120	100	85		110	90		75	120	100	96
Honeychile (Rep)	96	80							90	100				45					100	65	82
Hotel Sahara (UA)	100	90		100								75	85	100		90			120		95
Kind Lady (MGM)	100	125	75	125	90	100	80	70		60	100	125	100	90	130	95				100	98
Lady and the Bandit, The (Col)		90		100	100	80		85	100			90		95	95	100	100		90	100	94
Lady From Texas, The (U-I)	98	80	65		65	90	75	115	50	75	70	90	85	100				35	100	65	79
Light Touch, The (MGM)		90	75		60	65		65		60	100										74
Love Nest (20th-Fox)	104	80	85	110	150	75		100	100		85	75		100		80	85	50	160		96
Magic Carpet, The (Col)		100		100	80				65			100					90			75	87
Man in the Saddle (Col)			110	95	90					70	110	125								90	99
Man With a Cloak, The (MGM)		75	110	95	60	65		100	75	90	80	100	85	100	110		95			65	87
Man With My Face, The (UA)		100	115	110	80	100		85	100			100	85		98				100	100	98
Mask of the Avenger (Col)	105	90	85	110		115	100	100	110	85		100	85	100	100	90	95	60	115		97
Mr. Imperium (MGM)		75	90		90			70	80	90	100	100	90		110	110	90		130	65	92
On the Loose (RKO)	98		85		70	65		100	50		80	100	90	100						75	83
Quo Vadis (MGM)		180	140			450						450			146			310	350		289
Raging Tide, The (U-I)	101	95	75		75	105		100	50	45	95	100	75	100					150	65	88
Slaughter Trail (RKO)	97			100		90		100		90	80	100	85						80		91
Son of Dr. Jekyll (Col)			85		80	150		100	100	85	100	100		92		90			110		99
Starlift (WB)	111	100	90	100	100	120	75	150	55	110	140	125	100	96	105		65	90		100	102
Strange Door, The (U-I)		75		95	70	105	80					100	95		120		90		165	90	99
Sunny Side of the Street (Col)		100	105	100	80	90		150	100	100		90	90	100		95	60		100	100	97
Thunder on the Hill (U-I)	97	120	95	115	85	65	75	125	90	80	75	75	90	100	105	95	105	75	175	80	96
Too Young to Kiss (MGM)	109	110	75	105		75	95		105	145	145	130	90		120					100	108
Two Tickets to Broadway (RKO)	107	190	100		150	125	75	160	125	85		180	90	95	120				120	125	123
Wild Blue Yonder, The (Rep)	104	80	80						90		85			45		190			120	85	98
Wooden Horse, The (Snader)	101	115		115		100			60			85			150						104
You Never Can Tell (U-I)		100		100	65	100		85	90	80	150	90	80					60	110		93

TOP HITS
—— OF ——
THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. I Want You (RKO)
   - Boston 190
   - New York 150
2. Two Tickets to Broadway (RKO)
   - Los Angeles 180
3. Death of a Salesman (Col)
   - Los Angeles 160
   - New York 150
4. The Clouded Yellow (Col)
   - Boston 150
5. Callaway Went Thataway (MGM)
   - Denver 150
6. Chicago Calling (UA)
   - San Francisco 140

Destry will ride tonight—positively

NO QUESTION, the show will go on—tonight—and every night . . . go on with all the blood-and-thunder that distinguishes the new-day Western—a stellar example of work inspired by modern technics, equipment, and materials.

Here, too, is a stellar example of the way the Eastman Kodak Company functions through the Eastman Technical Service for Motion Picture Film.

For, in addition to aiding studio and laboratory in film selection and processing, representatives collaborate with exchange and theater in helping solve problems of projection—help check film and equipment . . . make light measurements, determine proper levels . . . all to help assure good showings, black-and-white or color.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry from all members of the industry. Address:

Motion Picture Film Department

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Majors Trying to Settle 'Wholesale,' Towne Says

WASHINGTON—The six major distributors being sued by Milwaukee Towne Corp. are attempting to evade some $330,000,000 in potential liabilities for film industry antitrust violations and are, in effect, asking the Supreme Court for "wholesale rates because they have violated the antitrust laws many times throughout the entire U.S.," Milwaukee Towne charged on Thursday (27) in a brief filed with the Supreme Court.

This latest brief in a case extremely complicated by numerous filings and cross-filings is in answer to a distributor brief filed earlier.

Milwaukee Towne appealed because the circuit court cut the amount of damages awarded by the lower court. The distributors have also appealed, because they feel the circuit court didn't slash deeply enough.

Thomas C. McConnell, who was also the lawyer for the exhibitor in the Jackson Park case, accused the distributors of addressing "a brazen appeal to this court to reverse its decision in the Jackson Park case." The brief argued that the methods used by the district and circuit courts in the present case were exactly the same as those used by the courts in the Goldman case in Philadelphia, and cited the fact that the Supreme Court refused a review in that case when asked on the same grounds.

As to the claim of the distributors that damages awarded were out of line, and that financial results when first run was finally attained compared with grosses for a similar period when first run was withheld in order to arrive at a true profit, Milwaukee Towne argued that the distributors were asked for a change in "well-established rules" so they can avoid liability under the law. Milwaukee Towne further charged the distributors with "flagrant misstatements and "extravagant and utterly false assertions."

Twelve 20th-Fox Releases For Meeting Discussion

NEW YORK—The 12 features to be released by 20th Century-Fox during the first four months of 1952 will be discussed at the annual sales convention to be held in New York January 7-11, according to Al Lichtman, director of distribution.

The release lineup, which will include "David and Bathsheba," which had pre-release engagements in every key city this fall, was prepared by Spyros P. Skouras, Joseph M. Schenck, Lichtman, Murray Silverstone and Charles Einfeld after recent conferences at the studio.

The January releases will be: "Decision Before Dawn," co-produced and directed by Anatole Litvak, with Richard Basehart, Gary Merrill, Oskar Werner and Hildegarde Neff; "Japanese War Bride," produced by Joseph Bernhard with Don Taylor and Shirley Yamaguchi, and "The Model and the Marriage Broker," starring Jeanne Crain, Scott Brady and Thelma Ritter.

In addition to "David and Bathsheba," in Technicolor, starring Gregory Peck and Susan Hayward, February releases will be: "Phone Call From a Stranger," with Shelley Winters, Michael Rennie, Gary Merrill and also starring Bette Davis, and "Red Skies of Montana," in Technicolor, with Richard Widmark, Constance Smith and Jeffrey Hunter.

In March—"5 Fingers," starring James Mason, Dannielle Darrieux and Michael Rennie; "Return of the Texan," with Dale Robertson, Joanne Dru and Walter Brennan, and "Viva Zapata," starring Marlon Brando and Jean Peters. April releases will be: "With a Song in My Heart," in Technicolor, starring Susan Hayward, Rory Calhoun, David Wayne and Thelma Ritter; "Pride of St. Louis," starring Dan Dailey and Joanne Dru, and "Rose of Cimarron," an Edward L. Alperson production in natural color with Mala Powers, Jack Beutel and Bill Williams.

RKO Division Sales Heads To Visit All Branches

NEW YORK—RKO divisional sales managers and their assistants will tour all exchanges under their jurisdictions beginning January 7, according to Robert Mochrie, vice-president and general sales manager. This will be the second trip for the sales executives to exchanges since the sales meeting in Chicago, at which time product for the first half of 1952 was set and plans for the Ned Depinet sales drive were announced.

Nat Levy, eastern division sales manager, will visit Boston, Albany, Cleveland, Pittsburgh and Philadelphia while his assistant, Dan Loventhal, will visit Boston, New Haven, Washington, Cincinnati, Indianapolis, Buffalo and Detroit.

Walter Branson, western division sales manager, will first visit St. Louis and then will visit Kansas City, Omaha, San Francisco and Los Angeles before returning to New York the end of January. His assistant, Harry Gittleson will visit exchanges in Seattle, Portland, Salt Lake City, Denver, Chicago, Milwaukee, Minneapolis, and Sioux Falls before returning to New York January 25.

Charles Boasberg, north-south division sales manager, has his first meeting in Charlotte and then will visit, successively, Atlanta, Montreal, St. John and Toronto before returning to New York January 18. His assistant, Frank Mooney, left New York December 26 for Dallas and he will start out January 7 for Memphis, Atlanta, New Orleans and Oklahoma City.

Carl Peppercorn, Canadian district sales manager, will visit Calgary, Vancouver, Winnipeg and Montreal before returning to Toronto January 16. Sidney Kramer, short subjects sales manager, will visit exchanges in Boston, Atlanta, Washington, Pittsburgh, Minneapolis and Detroit.

Plans for the Depinet drive were outlined at the recent national sales meeting.

An Old Showman Advises:

Managers Must Strive for That Personal Touch

CLEVELAND—John F. Royal, former NBC vice-president and for many years manager of the Hippodrome and Palace theatres in Cleveland, is quoted by W. Ward Marsh in the Plain Dealer, as saying "the movies could do a far better job of selling their product to all the people than they do. There's a deadly lack of showmanship in the theatres. Hollywood and the home offices in New York do a fair job of trying to sell pictures and there it ends.

• • •

"Go out to the theatres any place—in Cleveland and elsewhere—and what kind of job is being done to create and hold customers? The old personal contact between manager and patrons is gone and theatre business suffers." Royal is further quoted as attacking the long distance operational policies of the major companies. In his opinion New York doesn't know or care about the individual theatre's problems, but nevertheless deprives the local manager of the power to make decisions to overcome local problems. "The policy of dictating policies from New York is bad, too, because one idea that is successful in one town may fall flat in the next town. Nothing is further from the truth," continued Royal, "than the thought if a selling idea is good in one city its worth is universal.

"Of course movie business is good again. It can never quite fail so long as it makes good pictures, as it is doing today, but it could make more money and win more friends if each theatre got back to the old brand of showmanship we had when the silent picture was at its best."

Elaborating on Royal's comments on the lack of individuality in present day theatre operation, Marsh recalls the days he personally knew all the managers of most of the Cleveland theatres. "Of course I know the managers today, too, but none of them has been so firmly impressed on my mind and memory as those men were.

• • •

"They came into this office. They fought for space and patronage. Today I know the district managers and the general press agents.

"I am sure I knew the old 'silent' managers best because I still remember all of them very well, but for the life of me I am not sure who were the managers of most first run houses in say, the middle 1930s. By that time individual showmanship had been superseded by mass-production showmanship. We still have able theatre managers, but how often does one of them ever have the opportunity of demonstrating his ability?" Marsh concludes.

W. J. GERMAN, INC., is proud
to announce that it has been appointed
distributor of all Eastman Professional
Motion Picture Films effective
January 1, 1952.

W. J. GERMAN, INC.

John Street
Fort Lee, New Jersey
Tel: LOngacre 5-5978
Fort Lee 8-5100

6040 North Pulaski Road
Chicago 30, Ill.
Tel: Irving 8-4064

6700 Santa Monica Blvd.
Hollywood 8, California
Hillside 6131

What happened to the time?

A lot of things are scarce these days.

Steel. Aluminum. Machine tools. Raw materials. So scarce, in fact, that Uncle Sam has them on a priority list.

But in American industries today, the scarcest commodity of all is . . . *time!*

With military orders urgent, with complex new weapons in the making, *time* is the key word of our defense program.

But there's one way a manufacturer can get a "priority" on *time.*

He can ship his parts and products via Air Express—the service that gets *top priority* of all commercial shipping services!

Air Express is first off the loading platform...first on the planes...first to arrive at destinations anywhere in the 48 states!

Whatever your business, you can profit from the regular use of Air Express. Here's why:

IT'S FASTEST — Air Express gets *top priority* of all commercial shipping services — gives the fastest, most complete door-to-door pick-up and delivery service in all cities and principal towns at *no extra cost.*

IT'S DEPENDABLE — Air Express provides one-carrier responsibility all the way and gets a *receipt upon delivery.*

IT'S PROFITABLE — Air Express service costs less than you think, gives you many profit-making opportunities.

For more facts, call Air Express Division of Railway Express Agency.

AIR EXPRESS

GETS THERE FIRST

CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE Showmandiser SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

Guidebook

Each year the mail brings dozens of letters from newcomers to theatre business querying, "Where can I get a book on exploitation?" If only our other problems were as simple. The obvious answer is the Showmandiser section in BOXOFFICE.

The mechanical makeup of the Showmandiser section was developed so that each week the pages can be detached.

Every three months an Index is compiled and carried cumulatively through the year, giving the subscriber an up-to-the-minute reference guide on all current film campaigns by picture title, plus a cross-index of practical ideas for increasing grosses and improving relations with the public.

This issue contains the complete Index for 1951. It embraces the individual campaigns of several thousand showmen in the promotion of more than 350 feature films and short subjects. By consulting these campaigns from his folder of Showmandiser sections saved through the year, the exhibitor can determine what methods were effective in selling these pictures in the metropolitan areas or in rural areas.

By referring to the cross-index of exploitation ideas, he can refresh his memory on over 450 tried and proved stunts, with many times that number in variations or adaptations of the standard ideas.

It is interesting to note that a majority of circuit publicity and advertising men refer to the Showmandiser and Index in preparing their campaigns. It is even more interesting to find that most of the film companies are now using the same method in preparing their pressbooks. A fairly large percentage of the distributors' suggestions in press sheets are lifted from the experiences of managers as reported in BOXOFFICE.

There is a saying among exhibitors that "there is nothing new in show business." That is not true. There is always something new in the way of promoting more business. And every time there is, you can read about it in BOXOFFICE.

—Chester Friedman

Doughnuts and Typing Contest Perk up Syracuse, N.Y., Patrons

Charles Graziano

Free eats on the house created word-of-mouth publicty for "Golden Girl" when it played the Paramount Theatre, Syracuse, N. Y. The idea was thought up by Charles Graziano, manager of the Paramount, who promoted 500 doughnuts, an adequate supply of coffee and free paper cups from a neighborhood luncheonette. A table was set up on the sidewalk in front of the theatre and the "coffee and" were served to passersby by one of the Paramount cashiers dressed in frontier costume. Her own golden tresses fitted in with the title of the picture.

Graziano contacted the program manager of radio station WFBL which airs the Jack Benny show each week. He sold Dennis Day's appearance in the picture on a tieup basis to get 30 free spot plugs. He squared the deal by giving the station a credit card in the theatre lobby.

BANNERS ON NEWS TRUCKS

The Photoplay magazine feature on "Golden Girl" produced a tie-in with the Onondaga news agency for truck banners. Clark's music shop on busy Salina street used a full window of records and posters advertising the picture, and two Main street jewelers offered Christmas items under the catchline, "Be a 'Golden Girl' and buy your man a gold watch, gold tie clasp, etc., for Christmas." Both stores displayed photos and cards plugging the Paramount attraction.

Frank Hennessey, WNDR disk jockey, invited listeners to guess the titles of hit tunes from the picture and offered promoted albums and theatre passes to winners. Hennessey worked in appropriate theatre credits in his broadcast every day for a week in advance.

Denny Sullivan used a mystery tune contest on WFBL. Earl Thomas, WNDR, plugged recordings from the picture, as did Charlie Featherstone and Ed Murphy on their WSYR record shows. To further plug the music score, Graziano hooked up a loudspeaker and amplifier over the theatre boxoffice and entertained passersby with recordings from the picture.

Graziano, who had appeared in a stage show with Dennis Day before becoming a manager, got Marjory Turner to do a feature story in the Syracuse Herald-Journal which scored as extra publicity for the picture. He also planted special art and advance readers with the foreign-language newspapers, got plugs on the free doughnuts from the daily columnists and promoted co-op ads to support his regular newspaper campaign.

Pinch-hitting as manager of the Eckel Theatre during the illness of the regular manager, Harry Weiner, Graziano developed a citywide contest among typists in the city to exploit "Reunion in Reno." The contest was held on the stage of the Eckel with most of the large Syracuse firms represented with one or more entries. Contestants were also recruited from employment agencies, the Secretarial club and the Young Business Women's Ass'n.

FREE TYPEWRITER USE

The L. C. Smith and Corona typewriter company provided ten machines for the contest without charge. An agency put up a cash prize and offered a good job to the winner.

The daily papers gave the promotion extra news and picture coverage and a trophy was presented by the theatre to the winner. The contest was gagged up with comedy and proved of interest and amusement to the audience.

Graziano worked in another deal that helped to create talk about the picture. He invited a group of high school students who appear each week on a forum aired by station WNDR to be his guests on opening day. The following day the students used the theme of the picture as the topic of their forum, with the film getting several effective plugs.

Builds 'Paris' Kiosk

A Parisian kiosk was displayed in the lobby of the State Theatre, Newark, N. J., by Manager Murray Scharf for "An American in Paris." The kiosk was backed up by large cutouts of the dancing stars of the film.

Letters to Vets for 'Frogmen'

Ralph Piazza, manager of the Rialto in Lockport, N. Y., mailed letters to members of all veteran organizations in behalf of "The Frogmen." He used a large outside display featuring newspaper stories from the New York press and magazines.

FPC Enlists Theatre Personnel In Better Service Campaign

Famous Players Canadian Theatre heads at Toronto have begun an intracircuit drive to improve the performance for patrons. Concentration of effort on service, courtesy and comfort is the keynote of the campaign. Every month the employes receive a pocket-size pamphlet containing ideas and recommendations along these lines. Provision is made, with blank pages, for the employes to submit their own suggestions for improving the performance. The booklets are collected by the managers, turned over to district supervisors who in turn pass them along to home office executives for consumption and later dissemination throughout the circuit. The content of the first booklet is published here for BOXOFFICE readers who are interested in improving program performance in their own operations.

Service in the theatre is like a chain—if one link breaks the whole chain is useless. Here are some of the links which go to make up a chain of pleasing service to our patrons.

THE FRONT

The marquee and front are the "stoppers" —the first impression your patrons have of you. Are the marquee letters in good condition? Are your feature titles attractively displayed and well lighted? Are the stills and posters arrestingly presented so that the patron is interested in what you are selling?

THE CASHIER

She's the second important link in our chain, for if the cashier fails to please the ticket buyer, your theatre has made a bad impression that is difficult to erase. The cashier should be courteous under the most trying circumstances. She should be well groomed and should greet the patrons with a smile—always.

THE DOORMAN

The third important link in our chain. He should be courteous and helpful at all times. His uniform should be clean and well pressed. Patrons' first impression of our theatre is formed by the treatment he receives at the hands of our cashiers and doormen.

CANDY ATTENDANTS

Now the patron is inside the lobby. Are the refreshment bar attendants well groomed and attired in neat, clean uniforms? Are the refreshments we have to offer attractively displayed? Are we carrying the lines of sweets most in demand?

MANAGERS AND ASSISTANTS

Are they on the floor to greet the patrons coming in and going out? Do they make every effort to attend to complaints and pay attention to the suggestions of the patrons?

USHERS

Another most important link in our service chain. Are their uniforms well-fitted and clean? Do they know how to meet the public and do they try to satisfy even the most difficult patrons? Have they been trained in their important job? No matter how beautiful our theatre or how outstanding our attractions, we've made a bad impression if our cashiers, doormen and ushers—who are our direct contact with the patrons—fail in their jobs.

PRESENTATION

Our job is by no means finished when the patron is escorted to his seat. How's the show? Is the sound too loud or too low? Is the screen properly lighted? Are the curtain close-ins smooth? How's the theatre temperature? Is the lighting restful? Are the seats in good condition? Are necessary repairs reported promptly to the manager? Are circuit "leaders" regularly used ahead of features? We should be proud to tell our patrons that "this is a Famous Players Theatre."

BOOTH

Projectionists can offer us many practical suggestions for the improvement of our performance. We'd like to have them.

RESTROOMS

Another vital link in our chain of service. Are they well kept and clean at all times? Are they regularly inspected? We can take a leaf from the book of gasoline service stations in the maintenance of our restrooms.

MAINTENANCE

How does the theatre look? Is it clean and inviting and well cared for? Does it need attention? Where? Are exit doors checked regularly? Are the alleys outside the exits clear of snow in the winter?

BACKSTAGE

Is all rubbish cleared away? Does any fire hazard exist? Are fire extinguishers in the booth, backstage and elsewhere in the theatre checked regularly?

ADVERTISING

Have you any suggestions for the improvement of newspaper advertising and exploitation? Your ideas in this field will be given careful consideration.

PATRONS' COMMENTS

Please pass on to us any comments of our patrons concerning our attractions, our presentations and our staffs. If we don't please our patrons we'll all be in some other business.

Library Aids 'Kon-Tiki'

Chuck Tamme, manager of the State, Lexington, Ky., arranged a display for "Kon-Tiki" in a corner of the public library. The location was called "movie corner," with a display of fiction adventure books boosting film and playdates which were prominently exhibited.

False Front for 'Anne'

John Hutchings, manager of the Ben Ali Theatre, Lexington, Ky., built a false front from three-sheets and stills on "Anne of the Indies." An usher dressed in pirate costume strolled the downtown streets and appeared at schools. Grade school teachers cooperated on a coloring contest, with Hutchings awarding passes to class winners.

Two Cars Given Away By Three Theatres And Five Stores

Bob Bowman, manager of the Warner Theatre in Erie, Pa., tied up with local merchants to give away two new Chevrolet cars via a co-op promotion which helped to increase business for all concerned.

Three Warner theatres in Erie and five merchants were involved in the tieup. The merchants contributed the money to buy two new cars and to pay for all advertising expenses. Coupons for the drawing were given to store customers with each purchase, while the theatres gave coupons with every adult admission ticket purchased.

The cars were displayed in two of the theatre lobbies, backed up by 12-foot display boards announcing the giveaway and the participating merchants. The theatres credited the merchants in trailers giving full details of the giveaway.

Participating patrons could attend any of the theatres on three successive days and register in order to insure their receiving the car if their number was drawn. This had the result of attracting capacity audiences on three nights instead of only the giveaway night.

Each merchant displayed window signs announcing that free drawing tickets were available, and advertised it in regular newspaper and radio ads.

Institutional Calendars Are Paid for by Merchants

John Balmer, city manager for Walter Reade Theatre, Plainfield, N. J., distributed attractive calendars as a holiday gift to patrons. He lined up 20 merchants, each of whom contributed to the printing costs. Theme of the advertising was places in Plainfield to remember in 1952. Three local theatres in the city had choice locations for advertising their phone numbers, policy, etc., in the center of the layout. The calendars were distributed to thousands of homes in Plainfield and the rural areas.

Pupils Attend 'Carol' During Matinee Show

The entire eighth-grade class of a neighborhood public school attended the opening day matinee of "A Christmas Carol" at the Capitol in Newark, Ohio. Manager Gus DePauw arranged for this with the superintendent of schools, and the theatre party was supervised by the class teacher. Dickens' novel, from which the film is adapted, is compulsory reading for eighth-grade students.

Three-Col. Ad Heralds Theatre Renovation

John d'Amato, manager of the Palace in New Britain, Conn., used a three-column display ad as an institutional plug to herald the reopening of the house following a complete renovating and refurbishing job. The advertisement enumerated many of the new service features of the theatre such as pushback chairs, new sound projection, etc. Copy included holiday greetings and listed the gala reopening program.

Halos and Animation Perk Up Lobby Art For 'In Paradise'

P. A. J. Murphy, manager of the Trocadero Cinema, Leicester, England, borrowed two large laughing masks which he used as the centerpiece of a lobby display to promote "Laughter in Paradise." Star heads cut from litho posters were embellished with cutout halos and angelic bodies made from plain white paper. Pieces of cotton wool were placed around the figures to get the effect of clouds, and a liberal sprinkling of decorative stars added a celestial appearance to the completed display.

Murphy devised another attractive setpiece from dancing and humorous figures and at the base placed two rooftops and a revolving world operated by a small concealed motor. Catchline across the top read, "For the laugh of the year, see 'Laughter in Paradise.'"

On Saturday prior to playdate, a van equipped with a public address system toured the district plugging the picture and theatre dates. The van was covered on both sides and rear with posters.

For current ballyhoo, cutouts of the stars were mounted and placed over the theatre canopy and illuminated by floodlights. According to Murphy, these displays gave the picture wide publicity with excellent results at the boxoffice.

Rolling Pins Start Talk For 'Young Wives Tale'

Leslie Brown, manager of the Rex Cinema, Leytonstone, England, used an adaptation of an old ballyhoo stunt to start word-of-mouth publicity for "Young Wives' Tale." A week before opening, 20 rolling pins to which were pasted labels with appropriate tie-in copy were left in public places such as libraries, restaurants, etc. Finders were invited to bring the rolling pins to the theatre and exchange them for a free ticket to see "Young Wives' Tale."

Brown displayed an eight-foot setpiece in the theatre lobby and made six store tieups for window displays. Business was above average during the playdates.

Spiritual Leaders See 'Oliver' Screening

John Matthews, manager of the Paramount, Plainfield, N. J., invited school and church leaders to a special screening of "Oliver Twist" a week prior to opening. Endorsements by the guests made an important contribution to the advance publicity among a considerable portion of the local population.

Students, who receive an annual discount card to the theatre through their schools, were circularized with a brochure advertising the picture's regular playdates.

Ballyhoo for 'Tanks'

For "The Tanks Are Coming," Clint Wineholt, manager of the Liberty Theatre, Seattle, contacted army recruiting officers and arranged for the exhibition of a tank in front of the theatre. The vehicle was bannered and left out front with uniformed personnel in attendance.

'Detective' McMahon Meets Stars Of Baseball for St. Louis Bally

A Christmas party for baseball stars arranged at the Stan Musial and Biggies restaurant in St. Louis garnered valuable sports page publicity for "Detective Story," which opened at the St. Louis Theatre on Christmas day. Among the baseball notables present were Joe Medwick, Bob Scheffing, Stan Musial, Marty Marion, Red Schoendienst; William Walshingham, St. Louis Cardinals vice-president, and William Durney, secretary of the St. Louis Browns.

Wives and other prominent sports folk also were guests.

The affair was arranged by Jim Castle, Paramount exploiteer, and Bob Johnson, publicity-advertising director for the Fanchon & Marco circuit, as the highlight of a visit in St. Louis by Horace McMahon, who stars as Lieutenant Monaghan in the film.

In addition to the newspaper plugs for the picture, there was a 15-minute broadcast from the restaurant by Harry Caray, sports announcer who broadcasts the Cardinal games. Photos also were taken by the Associated Press, Acme Photo Service and INS. McMahon gave each lady an orchid corsage at the cocktail party preceding the dinner.

Following the party, the guests were taken to the Paramount screening room in St. Louis for a special showing of "Detective Story."

The photo shows McMahon giving the baseball stars Hollywood's version of the bunt. Left to right: Medwick, Scheffing, Musial, McMahon, Marion and Schoendienst.

Movietime Photos Aid 'Yellow Fin' Ballyhoo

Photographs of Wayne Morris taken when he visited Milford, Del., on a goodwill tour for Movietime U.S.A. were utilized by Ed Evans, manager of the Milford, to publicized "Yellow Fin." Evans displayed the photos in the theatre lobby on a special 40x60 flanked by two three-sheet cutouts. The photos of Morris, showing him mingling with students of the Milford schools, proved highly interesting to the teenagers and their families.

Campaign Returns Cost Tenfold on 'Blue Veil'

Kenneth Wright, manager of the Beverly in Los Angeles, increased his boxoffice gross on "The Blue Veil" by more than $2,000 with a promotion campaign costing $240 more than the regular budget.

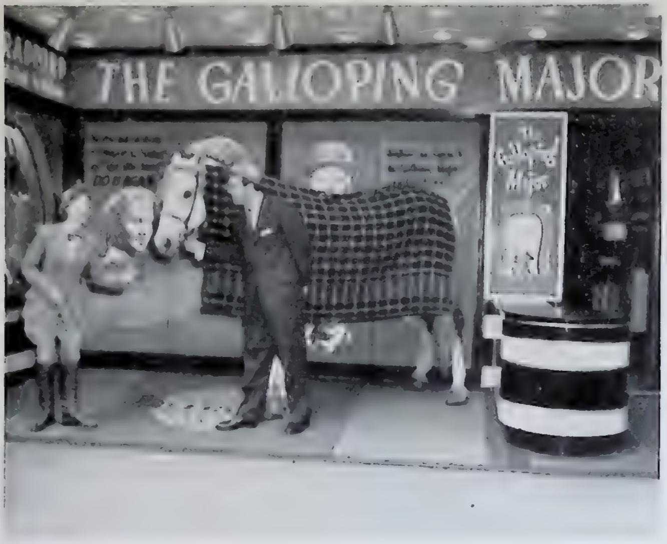
Wright mailed personalized postal cards to 21,000 subscribers listed in the western Los Angeles telephone directory. The message contained his personal endorsement of "The Blue Veil" and stressed the emotional highlights of the film.

All governesses in the Beverly Hills area were guests of the theatre at a special advance showing of the picture. The invitation was extended through the editorial columns of the Beverly Hills Citizen.

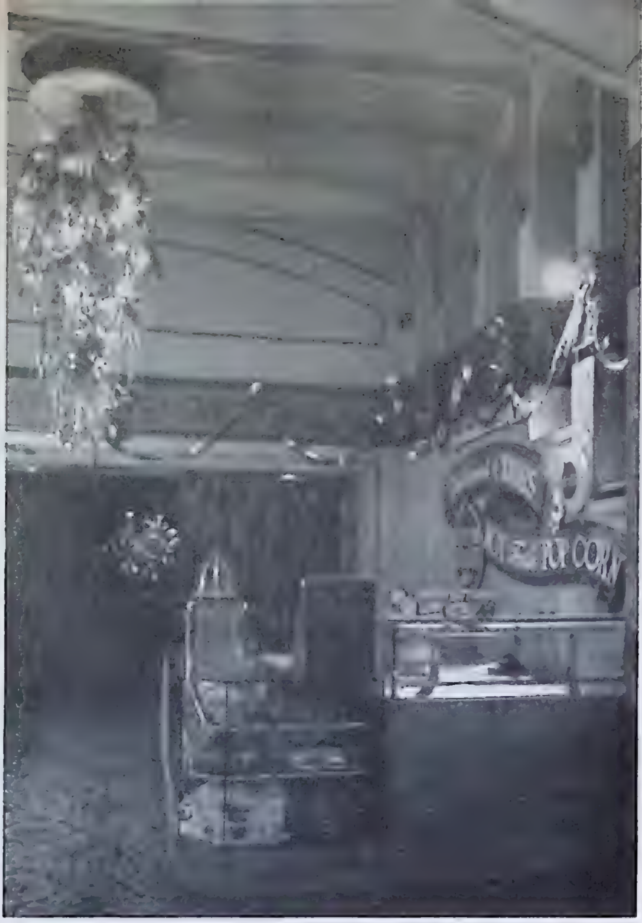
Wright arranged for displays advertising the picture in 32 women's shops in Beverly Hills and Westwood. He distributed 25,000 handbills, placed 500 table-tent cards in leading restaurants, and created a special front and decorations for current ballyhoo.

Every woman who ever kissed will go...
FOR
MEN
ONLY
More profit with LIPPERT!

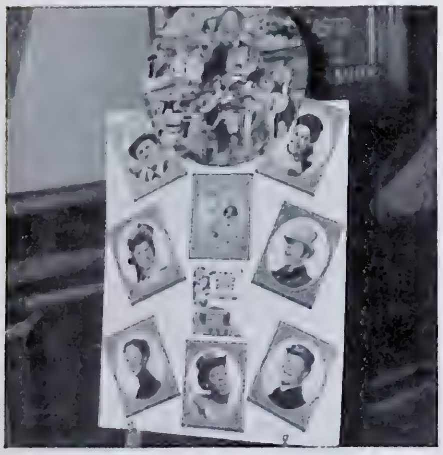
Action in Displays


THE GALLOPING MAJOR

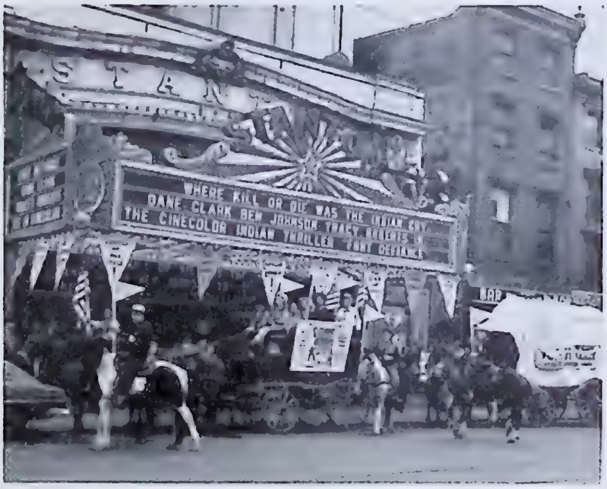
Peggy O'Neill, a British actress, and Eliot Lawrence, a band leader, hold the reins on a live horse in a stunt in this lobby of the Trans-Lux 60th Street Theatre in New York, arranged for "The Galloping Major" by Milton Silver, advertising and publicity chief for Souvaine Selective Pictures, which is releasing the British comedy.



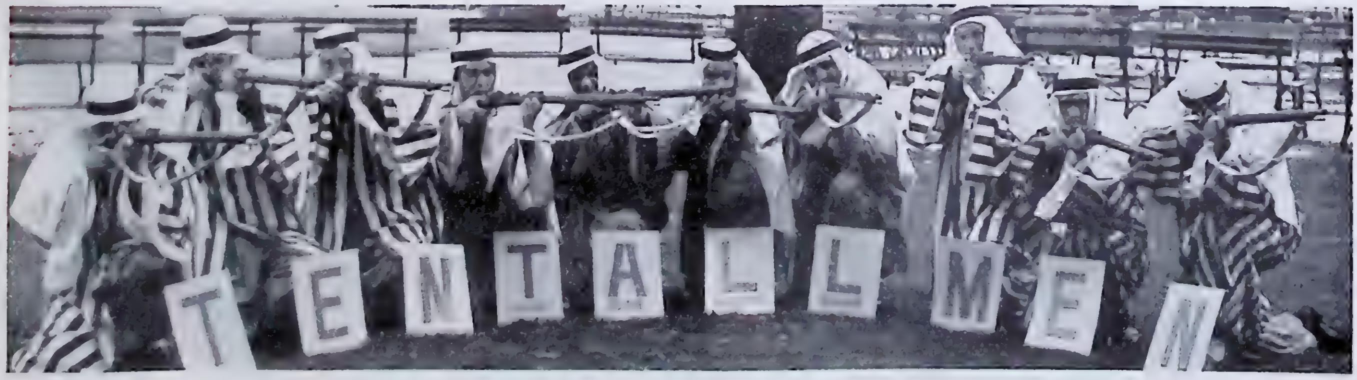
It's a topsy-turvy world anyhow, so when John Arnold, manager of the Kirby Theatre, Houston, Tex., realized his lobby was too small for a Christmas tree, he hung one from the ceiling, then decorated it upside-down. Result was just as effective and provoked a wealth of comment from amused patrons.



Herman Berlin, manager of the Laurelton (N. Y.) Theatre, built this attractive display for "Show Boat" himself. Star stills were mounted in colorful frames and still montage at top was an effective eye-catcher.


STAN
WHERE KILL OR DIE WAS THE INDIAN CRY
DANE CLARK BEN JOHNSON TRACY ROBERTS IN
THE CINECOLOR INDIAN THRILLER FORT DEFIANCE

At left, parade of frontier vehicles and frontiersmen provides an eye-catching street ballyhoo for "Fort Defiance" at Manager Al Plough's Stanton Theatre in Philadelphia.


TEN TALL MEN

In Detroit, Gil Green, manager of the Michigan Theatre, selected ten of his tallest ushers to parade around town in Arab costume to exploit "Ten Tall Men." Each carried letter of the title, lined up to spell it out with theatre dates.

SHOWMANDISER INDEX: Jan. 6 to Dec. 29 '51

FEATURE AND SHORT SUBJECT DIRECTORY

ABBOTT AND COSTELLO MEET THE INVISIBLE MAN 102, 252
A CHRISTMAS CAROL 302
ACE IN THE HOLE (see "The Big Carnival")
ACROSS THE WIDE MISSOURI 270, 276, 281
ADVENTURES OF SUPERMAN (serial) 194
AIR CADET 71, 89, 115, 121, 125, 138, 153, 176
ALICE IN WONDERLAND 187, 194, 197, 205, 213, 215, 216, 226, 228, 234, 238, 242, 253, 268, 270 279
ALL ABOUT EVE 21, 37, 70
ALL QUIET ON WESTERN FRONT 44
ALONG THE GREAT DIVIDE 145
AMERICAN GUERRILLA IN PHILIPPINES 211
A MILLIONAIRE FOR CHRISTY 278
A PLACE IN THE SUN 220, 254, 292, 302
AN AMERICAN IN PARIS 219, 242, 258, 265, 267, 277, 278, 279, 280, 282, 288, 300, 301
AND A VOICE SHALL BE HEARD (short) 269
ANGELS IN THE OUTFIELD 202, 229, 233, 238, 244, 252, 259, 280
ANNE OF THE INDIES 270
ANNIE GET YOUR GUN 21, 28, 41, 240
APACHE DRUMS 148, 222, 228
APPOINTMENT WITH DANGER 125A, 146, 170, 181, 182, 218
AS YOUNG AS YOU FEEL 171, 179, 193, 227
AT WAR WITH THE ARMY 27, 31, 38, 48, 55, 57, 77, 82, 87, 90, 94, 99, 102, 125A, 202
A STREETCAR NAMED DESIRE 238, 239, 243, 270, 285, 300
A WOMAN WITH NO NAME 69, 76

BEAVER VALLEY (short) 39, 46, 153
BEDTIME FOR BONZO 55, 64, 81, 92, 93, 102, 127, 149, 163
BEHAVE YOURSELF! 219, 226, 238, 253, 255
BEST OF THE BADMEN 157, 176, 186
BIG CARNIVAL 144, 172, 214
BIG FIX 84
BIG NIGHT 296
BIG SHOOT (short) 214
BIRD OF PARADISE 75, 76, 84, 89, 109, 111, 121, 123, 175, 200, 237
BITTER RICE 5, 46, 55, 86, 94, 115
BLACKMAIL 179
BLUE LAMP 32
BLUE VEIL 276, 294, 302
BORN YESTERDAY 32, 34, 45, 55, 62, 64, 66, 70, 71, 81, 84, 88, 91, 98, 114, 128, 192, 198
BRANDED 25, 45, 145
BRAVE BULLS 91A, 114, 145, 146
BREAKING POINT 110
BREAKTHROUGH 1, 4, 8, 10, 15, 27, 33, 42, 54, 71, 82, 91
BRIDE OF GORILLA 280
BRIGHT VICTORY 240
BROWNING VERSION 187, 210
BULLFIGHTER AND THE LADY 179

CAGE OF GOLD 210
CAGED 6, 34
CALLAWAY WENT THATAWAY 271
CALL ME MISTER 102, 118
CAPTAIN HORATIO HORNBLOWER 189, 197, 222, 227, 229, 244, 279, 280, 301
CARIBOO TRAIL 285
CASSINO TO KOREA 30, 122
CATTLE DRIVE 297
CAUSE FOR ALARM 52
CHEAPER BY THE DOZEN 8
CITY LIGHTS 15
CLOSE TO MY HEART 265, 267, 291
CLOUDED YELLOW 103
COME FILL THE CUP 277, 279
COMIN' ROUND THE MOUNTAIN 196, 209, 242
COPPER CANYON 15, 25
COUNTRY COP (short) 105
COUNTY FAIR 175
CRIMINAL LAWYER 295
CROSSWINDS 252
CRUISE SHIP (short) 111
CRY DANGER 128
CYRANO DE BERGERAC 74, 90, 167, 172, 177, 178, 179, 190, 191, 201, 210, 237

DALLAS 31, 56, 75, 122
DAVID AND BATHSHEBA 168, 227, 244, 248, 250, 252, 254, 264, 278, 296, 301
DAVY CROCKETT, INDIAN SCOUT 46
DAY THE EARTH STOOD STILL 233, 234, 245, 259, 261, 271, 272, 276, 282, 285, 287, 292, 294, 299, 301
DEAR BRAT 144
DESERT FOX 237 260, 277, 295, 297
DESTINATION MOON 18, 24, 46, 77, 99
DETECTIVE STORY 282, 285, 288, 296, 299
DEVIL'S DOORWAY 33, 43
DILLINGER (reissue) 94, 123, 133, 153, 191
DISC JOCKEY 223
DISNEY REISSUES 148, 150
DISTANT DRUMS 292
DOUBLE CROSSBONES 172, 187, 216
DRUMS IN DEEP SOUTH 252

EMERGENCY WEDDING 4
ENFORCER 25, 62, 83
ETERNAL MELODY 68
EVERYBODY'S DANCIN' 36
EXCUSE MY DUST 156, 163, 170, 175, 176, 179, 187, 190, 191, 207, 285

FABIOLA 136, 137, 145, 148, 161, 169, 181, 187, 218
FAT MAN 142, 151
FATHER OF THE BRIDE 3, 28
FATHER'S LITTLE DIVIDEND 95, 96, 110, 111, 118, 128, 130, 133, 137, 139, 140, 144, 148, 152, 154, 157, 162, 174, 175, 177, 195, 198, 201, 218, 241
50 YEARS BEFORE YOUR EYES 60, 138
FIGHTING COAST GUARD 143, 150, 173, 176
FIGHTING SULLIVANS 42, 57, 76, 124
FIRE'S THE ENEMY 161
FIRST LEGION 293
FIXED BAYONETS 286
FLESH AND BLOOD 182, 198
FLIGHT PLAN FOR FREEDOM (MOT) 107
FLYING LEATHERNECKS 204, 218, 224, 226, 228, 243, 246, 271
FLYING MISSILE 10, 13, 91, 169
FOLLOW THE SUN 121, 131, 132, 136, 140, 152, 154, 173, 188, 201
FORCE OF ARMS 215, 236, 238, 239, 286
FOR HEAVEN'S SAKE 2, 20
FORT DEFIANCE 270, 289, 295
FOUR DAYS LEAVE 95
FOUR IN A JEEP 161, 254
14 HOURS 170, 204, 224
FRANCIS GOES TO THE RACES 176, 178, 184, 191, 192, 212, 214, 217, 221, 228, 234, 268
FRANKENSTEIN (series) 25, 93, 241, 246
FROGMEN 149, 172, 200, 201, 204, 215
FULLER BRUSH GIRL 27, 28, 149

GAMBLING HOUSE 102, 144
GANGSTER 123, 133, 153, 191
GO FOR BROKE! 125A 128, 139, 146, 148, 152, 158, 167, 168, 200, 202, 205, 213, 223, 276
GOLDEN HORDE 254, 271, 273
GOOD TIME GIRL 10
GOODBYE, MY FANCY 132, 134, 142, 149
GREAT CARUSO 119, 134, 136, 138, 139, 140, 143, 144, 148, 151, 152, 163, 164, 175, 181, 182, 185, 196, 200, 232, 242, 268, 276
GREAT MANHUNT 31
GREAT MISSOURI RAID 115
GREATEST SHOW ON EARTH 92
GROOM WORE SPURS 61, 150
GROUNDS FOR MARRIAGE 100
GUNFIGHTER 38

HALF ANGEL 179
HALLS OF MONTEZUMA 10, 36, 38, 39, 43, 48, 50, 52, 60, 63, 67, 76, 77, 96, 105 118
HAPPY GO LOVELY 242, 282
HAPPY YEARS 106
HARLEM GLOBETROTTERS 258
HARVEY 18, 21, 26, 28, 33, 34, 42, 43, 45, 58, 61, 69, 72, 77, 86, 87, 94, 110, 112, 122
HE RAN ALL THE WAY 144, 177, 179, 195, 201, 213, 217, 258
HERE COMES THE GROOM 234, 239, 277, 287
HI LONESOME 18
HIGHLY DANGEROUS 163
HIGHWAY 301 4, 5, 51, 62
HIS KIND OF WOMAN 218
HOLLYWOOD STORY 229
HOTEL SAHARA 242
HOUSE OF MERCY (short) 31
HOUSE ON TELEGRAPH HILL 150
HURRICANE ISLAND 240

I CAN GET IT FOR YOU WHOLESALE 145, 204, 218, 232
I WAS AN AMERICAN SPY 199
I WAS A COMMUNIST FOR THE FBI 123, 138, 139, 142, 163, 218, 286, 289
I'D CLIMB THE HIGHEST MOUNTAIN 51, 58, 67, 69, 72, 76, 84, 94, 112, 125A, 172, 261
IF YOU FEEL LIKE SINGING 37, 71
ILLEGALS 162
IN A LONELY PLACE 20
INSIDE STRAIGHT 82, 93, 105, 109
INSIDE THE WALLS OF FOLSOM PRISON 161, 162
IRON MAN 234, 241, 288, 297
IT'S A BIG COUNTRY 284

JACKPOT 3, 16, 20, 51, 69, 77, 83, 91, 93
JIM THORPE—ALL AMERICAN 223, 229, 230, 236, 238, 254, 278, 292, 297
JOHNNY HOLIDAY 298
JUNGLE HEADHUNTERS 166, 212, 229

KIM 17, 20, 30, 36, 40, 41, 44, 50, 52, 56, 76, 78, 87, 90, 92, 94, 115, 121
KIND LADY 176
KING SOLOMON'S MINES 2, 3, 8, 16, 21, 22, 30, 33, 34, 44, 52, 66, 104, 172, 185
KISS TOMORROW GOODBYE 122 124
KON-TIKI 131, 139, 165, 199, 248, 259
KOREA PATROL 46, 52

LADY PAYS OFF 293
LADY WITH A LAMP 281, 294, 302
LAST HOLIDAY 84
LAST OF THE BUCCANEERS 6, 75
LAST OUTPOST 212
LAUGHTER IN PARADISE 285
LAVENDER HILL MOB 281
LAW AND THE LADY 216, 258
LEMON DROP KID 81, 114, 117, 134, 176, 181, 186, 244
LET'S DANCE 9, 27, 58, 61, 92
LITTLE BIG HORN 224, 250
LITTLE EGYPT 220, 222, 232, 240, 241, 244, 259, 267, 278
LORNA DOONE 146, 157, 169
LOST CONTINENT 195, 300
LOUIS-SAVOLD FIGHT (TV) 147
LOUISA 22
LOVE NEST 285
LULLABY OF BROADWAY 82, 94, 96, 101, 123, 138, 154, 168

M 174, 176
MA AND PA KETTLE BACK ON THE FARM 88, 99, 181, 182, 190
MACARTHUR STORY (short) 104
MACBETH 117, 143
MAD WEDNESDAY 11, 61
MAGIC FACE 211
MAGNIFICENT YANKEE 3, 9, 44, 69, 71, 78, 88, 90, 99
MAN FROM PLANET X 151, 166, 190, 191, 299
MAN WHO CHEATED HIMSELF 99
MANIACS ON WHEELS 216
MANON 82
MAN WITH A CLOAK 289
MASK OF THE AVENGER 178
MATING SEASON 60, 103, 109, 115, 118, 153, 157, 168
MEET ME AFTER THE SHOW 209, 221, 233, 237, 261, 285
MILKMAN 5, 6, 8, 9, 11, 12, 20, 24, 25, 27, 37, 63, 66, 67, 69, 71, 81, 112, 133, 182, 202, 220
MINIVER STORY 4, 5, 11, 45, 76
MISSING MILLIONS 83
MISSING WOMEN 106
MISTER DRAKE'S DUCK 211, 232, 260, 264
MISTER 880 6, 8, 33
MOB 253, 288, 295
MOLLY 86
MR. BELVEDERE RINGS THE BELL 209, 228, 237
MR. IMPERIUM 141, 150
MR. MUSIC 6, 16, 18, 55, 60, 71
MR. UNIVERSE 45
MRS. O'MALLEY AND MR. MALONE 21, 76, 77, 91
MUDLARK 15, 37, 44, 68, 169, 262
MY BLUE HEAVEN 5, 100
MY FAVORITE SPY 269
MY FORBIDDEN PAST 123, 128, 143
MYSTERY SUBMARINE 198

NATIVE SON 236, 237
NEVER A DULL MOMENT 37, 86, 140, 284
NEW MEXICO 128, 154, 178
NEXT VOICE YOU HEAR 2, 4, 20, 26, 48, 56, 58, 87, 96, 159, 190, 205
NO HIGHWAY IN THE SKY 238

OF MEN AND MUSIC 123, 152, 171
ONE FOOT IN HEAVEN 268
ONE WILD OAT 214
ON MOONLIGHT BAY 192, 195, 199, 201, 213, 220, 228
ON THE RIVIERA 146, 150, 152, 154, 161, 182, 205, 213, 218, 249
ONLY THE VALIANT 110, 162
OPERATION PACIFIC 24, 31, 36, 39, 44, 48, 51, 67, 80, 103, 106
OUTRAGE 30, 33
OVERLAND WITH KIT CARSON (serial) 44, 92

PAGAN LOVE SONG 15, 16, 29, 37, 38, 48, 54, 56, 91, 93, 102, 144
PAINTING THE CLOUDS WITH SUNSHINE 247, 249, 269, 273
PANCHO VILLA RETURNS 96
PASSAGE WEST 163, 218
PAYMENT ON DEMAND 105, 110
PEOPLE AGAINST O'HARA 267, 273
PEOPLE WILL TALK 222, 244, 249, 252, 288
PERILS OF THE DARKEST JUNGLE 220
PETTY GIRL 3, 26, 30, 68, 75
PICKUP 214, 246, 249, 294, 298
PREHISTORIC WOMEN 24, 30, 39, 42, 61, 106, 157, 181
PRINCE OF PEACE 60, 148, 236
PRINCE WHO WAS A THIEF 200, 300
PROWLER 167
PIGMY ISLAND 174

QUEEN FOR A DAY 125A, 137, 164, 215
QUO VADIS 224, 246, 263

RAGING TIDE 273
RATON PASS 83
RAWHIDE 86, 91, 174
RED BADGE OF COURAGE 276
RED SHOES 43, 139, 273
RESCUE MISSION (short) 82
RETURN OF FRANK JAMES 217
RHUBARB 225, 241, 249, 260, 284
RICH, YOUNG AND PRETTY 196, 199, 200, 211, 221, 222, 232, 237, 261, 268
RIGHT CROSS 16
RIGOLETTO 64
RIO GRANDE 18
RIVER 288
ROAR OF THE IRON HORSE (serial) 285
ROBINSON-TURPIN FIGHT (TV) 185, 220
ROYAL WEDDING 67, 80, 90, 92, 93, 109, 133, 143

SALERNO BEACHHEAD 42, 57, 76, 124
SAMSON AND DELILAH 54, 62, 93, 140
SAND OF IWO JIMA 22, 77, 168
SANTA FE 113, 134, 170, 182
SATURDAY'S HERO 250, 254, 258, 262, 265, 287
SAVAGE HORDE 106
SCARF 127
SEALED CARGO 157
SECOND WOMAN 118
SECRET OF CONVICT LAKE 270
SEPTEMBER AFFAIR 54, 57, 62, 105, 155, 169
SEVEN DAYS TO NOON 128, 176
SHE SHOULDA SAID NO 157
SHOW BOAT 162, 177, 180, 186, 192, 197, 204, 215, 217, 220, 228, 243, 285, 300
SIROCCO 179, 182, 192, 199
SKIPALONG ROSENBLOOM 229
SLEEPING CITY 33
SMUGGLERS ISLAND 170, 212
SOLDIERS THREE 109, 134, 163, 242
SOUND OF FURY 75
SO YOUNG, SO BAD 36
SQUARE DANCE JUBILEE 11
STARS IN MY CROWN 3, 4, 46
STATE SECRET 3
STEEL HELMET 31, 38, 55, 56, 70, 74, 103, 125A, 152, 211, 224
STELLA 8
STORM WARNING 25, 43, 83, 133
STRANGERS ON A TRAIN 174, 176, 178, 200, 256
STRICTLY DISHONORABLE 216, 229, 285
SUBMARINE COMMAND 285
SUGARFOOT 118
SUICIDE ATTACK 169
SUMMER STOCK 8
SUNNY SIDE OF THE STREET 250, 279
SUNSET BOULEVARD 6, 8, 153
SUN SETS AT DAWN 29, 43

TAKE CARE OF MY LITTLE GIRL 178, 179, 187, 212, 268
TALES OF HOFFMANN 244, 256, 260, 277
TANKS ARE COMING 270, 276, 277, 279, 281, 295
TARGET UNKNOWN 45
TARZAN (series) 151, 164
TEA FOR TWO 16, 28, 144, 145, 149, 161, 210
TEN TALL MEN 278, 287
TERESA 113, 121, 169, 173, 213, 221, 277
TEXAS CARNIVAL 242, 249, 281
THAT'S MY BOY 213, 216, 223, 232, 236, 239, 249
THEY FLY WITH THE FLEET (short) 168
THING 132, 134, 137, 140, 146, 151, 156, 162, 164, 167, 174, 190, 215, 227, 243
13TH LETTER 54 57, 68, 88, 158, 166
THREE GUYS NAMED MIKE 51, 56, 61, 69, 72, 78, 80, 98, 100, 103
THREE HUSBANDS 72, 100, 102, 130
THREE SECRETS 8, 72, 135
TIGHT LITTLE ISLAND 12
TOKYO FILE 212 132, 144, 170
TOMAHAWK 50, 56, 65, 80, 83, 112, 127, 131
TONY DRAWS A HORSE 72
TOO YOUNG TO KISS 278
TO PLEASE A LADY 3, 8, 27, 30, 33, 36, 57
TRAIL OF ROBIN HOOD 2
TREASURE ISLAND 6, 10, 34
TRIO 70, 91
TRIPOLI 25
TWO FLAGS WEST 15
TWO LOST WORLDS 176
TWO OF A KIND 157

(Continued on next page)

FEATURE AND SHORT SUBJECT DIRECTORY

TWO TICKETS TO BROADWAY 266, 281, 287, 288
TWO WEEKS WITH LOVE 57, 84, 96

UNDEFEATED 1, 167
UP FRONT 88, 89, 97, 100, 102, 112, 117, 124, 125A, 142, 150, 158, 178, 212, 224
U.S.S. TEAKETTLE (See "You're in the Navy Now")

VALENTINO 50, 75, 77, 82, 90, 91, 94, 109, 111, 117, 125A, 133, 156, 192, 223, 253
VATICAN 96
VENDETTA 24, 142
VENGEANCE VALLEY 45, 67

WARPATH 227
WATCH THE BIRDIE 19, 21, 46, 52, 67, 74, 78, 86, 188
WEST POINT STORY 21, 72, 84
WESTWARD THE WOMEN 280, 286
WHEN I GROW UP 105
WHEN WORLDS COLLIDE 266, 269
WHERE DANGER LIVES 10, 27
WHITE TOWER 103
WHY MEN LEAVE HOME 276
WINCHESTER '73 61, 69
WOMAN IN QUESTION 131
WOODEN HORSE 19, 44, 74
WYOMING MAIL 30, 139

YOU CAN BEAT THE A-BOMB (short) 24, 32, 34, 39, 81, 94, 99, 118
YOUNG WIVES' TALE 287
YOUR WITNESS 26
YOU'RE IN THE NAVY NOW 78, 121, 146, 163, 172, 287

GENERAL EXPLOITATION IDEAS

ACADEMY AWARDS 115
AIR CONDITIONING 177, 243
AIRPLANES 54, 59, 94, 109, 115, 121, 125, 151, 167
ANNIVERSARY 2, 19, 76, 128, 145, 168, 190, 200, 220, 265
ANTIQUE CARS EXHIBIT 156, 170, 175, 176, 179, 191
APRIL FOOL'S DAY 82
ART EXHIBIT 32, 280
ART FILMS 75
ART DISPLAY TIPS 206, 207

BABY DERBY 8, 111, 137, 144, 172, 201
BACK-TO-SCHOOL SHOWS 175, 199, 211, 215, 220, 224, 225, 233, 258
BAGS IMPRINTED 109, 131
BALLOONS 105, 113, 245, 272
BALLYHOOS
  Airplane 54, 94, 109, 115, 121, 125, 151, 167
  Ambulance 132, 167, 287
  Amphibious Duck 176, 215
  Antique Cars 156, 170, 175, 176, 179, 191, 207
  Army Tank 15, 57, 154, 158, 281, 295
  Band Concert 36
  Baseball Player 12
  Bathing Beauties 123, 154, 169, 182
  Bloodhounds 77
  Boat 167, 197, 217, 220, 229
  Boxers 288
  Brides 169, 277
  Bullfighter 114, 146
  Calliope 180
  Captive Balloon 113
  Carnival 232
  Cave Man 157
  Chariot 136
  Clown 8
  Comic 187
  Cowboy 135, 186, 210, 217
  Elephants 145
  Floats 15, 57, 112, 144, 154, 167, 170, 205, 213, 234
  Frogmen 201, 204
  GIs 94, 99, 100, 124, 142, 158
  Gypsy 121
  Harem Girls 166, 200, 222, 300
  Hawaiians 89
  Headless Man 212
  Helicopter 266
  Hobo 118
  Horseman 118, 176
  Horse and Buggy 105
  Indian 10, 54, 56, 65, 69, 127, 175, 178, 222, 270, 289
  Jeep 31, 117, 124, 151
  Jigsaw Puzzle 140
  Lion Cubs 137
  Models 69, 222
  Monkeys 81
  Mule 192, 221, 268
  Native Warriors 222, 166
  New Car 21, 30, 42, 57, 71, 105, 112, 180
  News Trucks 4, 17, 56, 89, 109, 110, 121, 123, 165, 169, 189, 263, 266
  Pirates 6, 75, 187
  Policeman 105, 123
  Pony Cart 161
  Prisoner 8, 94, 123
  Rabbits 18, 42, 94
  Racing Car 8, 36, 57
  Raft 165
  Rocket 56
  Sailors 124, 222
  Santa Claus 23, 213
  Sidewalk Artist 288
  Sound Truck 36, 54, 236, 250, 287
  Space Suit Man 33, 77, 99, 151, 166, 191, 234, 245, 272, 282
  Square Dance 18
  Stage Coach 295
  Street Photographer 19, 46, 74, 78, 82, 148
  Strong Man 140
  Submarine 106
  Train 252
  Trolley Car 261, 270
  Trucks 67, 71, 80, 223, 233
  24-Sheet Trucks 40, 180, 199, 270, 286
  Uncle Sam 284
  Walking Book 17, 33, 50, 236, 276
  Other 88, 91, 156, 190

BARREL OF LAUGHS 20, 77, 90
BASEBALL IDEAS 12
BATTLE OF COWBOYS 43, 50, 85
BEAUTY CLINIC 193
BEAUTY CONTEST 96, 112, 123, 126, 150, 152, 188, 232, 258, 264, 270
BENEFIT SHOWS 20, 32, 41, 56, 61, 75, 84, 96, 113, 125A, 138, 165, 172, 226, 265 293, 300
BILLBOARDS 8, 20, 48, 51, 54, 60, 103, 113, 167, 191, 210, 223, 226, 237
BIRTHDAY CLUBS 73, 91, 181, 190
BLIND DATE 109
BLOCK PARTY 228, 277
BLOOD BANK 31, 42, 43, 46, 51, 96, 125A, 204
BLOTTERS 74, 263
BLUE RIBBON AWARD 185
BOOKMARKS 40, 50, 56, 69, 78, 81, 88, 91, 123, 146, 163, 165, 263
BOXOFFICE HONOR ROLL 7, 35, 53, 79, 107, 129, 136, 159, 179, 183, 195, 203, 231, 251, 275
BOY SCOUTS 45 61
BREAKFAST SHOW 192
BROTHERHOOD WEEK 17, 41, 44, 59, 74, 81
BUMPER STRIPS 50, 117, 123, 213, 236, 255, 268

CALENDAR PROGRAMS 88, 104, 168, 185, 281
CAMERA CLUBS 1
CANCER FUND 134, 139, 161
CANNED GOODS MATINEE 10, 22
CAPTIVE AUDIENCE 177
CHOW LINE 82
CHRISTMAS
  Ads 281
  Boosters 6, 9, 12, 87, 296
  Free Shows 2, 4, 9, 19, 22, 302
  Parties 6, 20
COMMUNITY CHEST 19, 247
COMMUNITY RELATIONS 76
CONCESSION BOOSTERS 22, 110, 176
CONTESTS
  Anagrams 177, 237
  Artists 227, 282
  Beauty 96, 106, 112, 123, 125A, 136, 150, 152, 164, 188, 232, 258, 264, 270
  Beautiful Legs 209
  Bubble Gum 257
  Charleston 58
  Child Photo 91, 158, 195, 200, 264
  Classified Ad 58, 187, 199
  Coloring 30, 40, 66, 87, 89, 99, 113, 117, 134, 187, 205, 226, 278, 287
  Costume 11, 92
  Diamond 33, 54
  Diving 202
  Doughnut Dunking 31
  Essay 61
  Glider 169
  Guessing 62, 80, 81, 95, 114, 117, 157, 176, 270, 287
  Identity 122
  Jackpot 51, 56
  Jingle 23, 239, 266
  Letter Writing 2, 57, 76, 130, 156, 178, 214, 279
  Limerick 175, 223
  Maze 77
  Milking 220
  Milk Queen 71
  Miss America 192
  Misspelled Word 296
  Mother-in-Law 103
  Muscle Man 234
  Mystery Tune 5
  Newsboy 74
  Newspaper 24, 75, 78, 89, 102, 115, 128, 153, 172, 175, 176, 202, 253, 270
  Photographer 52, 128, 153, 188
  Quartet 195
  Radio 1, 2, 4, 42, 55, 77, 86, 111, 115, 128, 134, 138, 177, 193, 196, 229, 284, 299
  Raffles 25, 75, 128, 135, 141, 299
  Recipe 88
  Resemblance 143, 179
  School Essay 60
  Scrambled Name 4
  Square Dance 115
  Star Quiz 32
  Swimming 172
  Tango 90
  Television 178, 288
  Word Building 118
COOKING SCHOOL 82, 89, 105, 108, 214, 292
CO-OP ADS 3, 4, 5, 8, 9, 12, 21, 25, 30, 39, 42, 44, 48, 52, 63, 71, 77, 81, 82, 83, 88, 92, 94, 95, 96, 98, 100, 106, 111, 114, 118, 128, 139, 152, 163, 171, 175, 176, 178, 194, 202, 204, 232, 236, 238, 240, 249, 252, 276, 278, 285, 301
COSTUMED STAFF 31, 100, 118, 166, 240, 246, 247, 258, 280
COUNTRY STORE NIGHT 99, 185, 227
COURTESY 239

DECALS 130
DIAMOND HUNT 261
DINNERWARE PREVIEW 55
DIRECT MAIL 3, 6, 21, 37, 38, 51, 58, 71, 84, 88, 90, 99, 115, 119, 142, 158, 178, 268, 277, 285, 294
DIRECTIONAL ARROWS 96
DISK JOCKEY SHOWS 47, 107
DISPLAY ADS
  Air Conditioning 139
  Classified 31, 91, 124
  Co-op 3, 4, 21, 30, 42, 77, 78, 83, 88, 110, 124, 163, 176, 202, 232, 238, 249, 276 285, 292
  Directory 33
  Holiday 26, 103, 296
  Institutional 4, 58, 87, 142, 166, 216
  Teaser 23, 60, 61, 139, 252
  Other 26, 70, 78, 83, 90, 91, 94, 96, 118, 179, 256
DONALD DUCK PARTY 123
DOORKNOB HANGERS 149
DRIVE-INS 9, 10, 62, 86, 88, 104, 105, 106, 114, 117, 118, 134, 144, 146, 154, 158, 166, 168, 170, 173, 185, 190, 197, 215, 220, 226, 246, 248, 258, 259, 268, 279, 282

EASTER IDEAS 21, 63, 82, 87, 102, 106, 228
ENDORSEMENTS 22, 110, 112, 122, 157

FAMILY NIGHT 131, 146
FAN CLUBS 91, 178, 255, 282
FASHION SHOW 21, 55, 61, 75, 78, 86, 89, 111, 117, 150, 218, 221, 232, 281, 292, 302
FATHER'S DAY 133, 138, 156
FAT BOY NIGHT 110
FENCING EXHIBITION 157
FIGHT FILMS 220
FLAG DAY 166
FOOTBALL TIE-INS 230, 237, 248, 250, 273, 286, 297
FOREIGN FILMS 24
FRIDAY THE 13th 118
FRONTS 5, 10, 11, 16, 18, 36, 37, 43, 54, 56, 62, 80, 86, 93, 102, 105, 125A, 135, 152, 161, 162, 168, 174, 190, 212, 215, 221, 228, 242, 244, 249, 252, 280

GIFT BOOKS 301
GIRL SCOUTS 238
GIVEAWAYS
  Apples 131
  Bicycle 6, 87, 117, 124, 173, 211, 296
  Birthstone 131
  Candy 6, 43, 66, 86
  Car 188, 216, 255, 265
  Christmas 9, 87
  Comic Books 103, 118, 124
  Corsages 69, 223, 281
  Dance Lessons 78, 111
  Dinnerware 55
  Fishing Gear 87
  Food Baskets 37, 296
  Hot Rod 40
  Jalopy 289
  Jewelry 8
  Masks 282
  Merchandise 51, 56, 83, 195, 247
  Orchids 50, 125A, 133, 134
  Perfume 27, 42, 149, 277
  Photos 221
  Records 94, 137
  Star Photos 45, 119, 124
  Television Set 37, 78
  Toys 11, 69
  Vacation 111
GRADUATION 179

HALLOWEEN 255, 259, 261, 262, 266, 279, 286
HANDWRITING ANALYSIS 54
HERALDS
  Blotters 74, 263
  Bookmarks 40, 50, 56, 69, 78, 81, 88, 91, 123, 146, 163, 165, 263
  Candy 75, 105, 167, 220
  Co-op 3, 6, 42, 52, 71, 91, 95, 101, 115, 118, 122, 143, 163, 164, 168, 185, 240, 248, 259
  Counterfeit Money 6, 8, 195
  Die-Cut 43, 94
  Lucky Number 198
  Maze 9
  Novelty 3, 4, 5, 30, 43, 71, 91, 92, 102, 123, 173, 187, 210, 223, 278, 281
  Peanut Sacks 81, 163
  Prescription 131, 249
  Summons 5, 186, 273, 288
  Tabloid 11, 76, 153, 269, 272, 289
  Other 30, 100, 129
HOLLYWOOD PREMIERE 283
HOLY WEEK 148
HOMECOMING (servicemen) 125, 127
HORROR SHOWS 3, 10, 19, 25, 97, 118, 123, 133, 135, 151, 241, 246, 261, 287
HOT SEAT 276
HYPNOTIST 57

ICE BLOCK SIGNS 134, 137, 162
INDUCTION CEREMONIES 31, 36, 39, 48
INSTITUTIONAL
  Ads 4, 58, 114
  Boys Club 69
  Church 88, 197
  Circulars 84, 91, 277
  Civic Clubs 87, 90, 121, 125A
  Decals 100
  Goodwill 9, 15, 20, 22, 73, 105, 118, 125, 154, 190, 211
  Schools 110, 145, 240, 267
  Toy Collections 9, 10
  Tourist Booth 257
INTERMISSION INTERLUDE 245

JUKE BOX 16, 55, 81, 109, 268, 277

KIDS CLUBS 11, 63, 91, 131, 155, 170, 173, 190, 230, 235
KID SHOWS
  Christmas Party 2, 4, 6, 9, 20, 302
  Coat Hanger Matinee 95, 141
  Cowboy Clubs 4, 63, 91, 124, 163, 189, 227
  Donald Duck 123
  Merchant Sponsored 2, 4, 9, 21, 36, 41, 48, 58, 63, 76, 87, 146, 188, 194, 226, 233, 256, 276, 277, 292, 302
  PTA Sponsored 13, 14, 21, 34, 282
  Quiz 122
  Talent 80
  Underprivileged 179
  Other 22, 95, 115, 189, 248
KODACHROME TIME 1

LAMPPOST CARDS 42, 97, 121, 229
LAUGH DAY 23
LINCOLN'S BIRTHDAY 43, 47
LOBBY DISPLAYS
  Animal 93, 104, 117, 137, 151, 181
  Animated 5, 21, 27, 45, 52, 55, 75, 81, 93, 96, 122, 127, 140, 149, 160, 164, 174, 215, 228, 259, 265, 267, 279
  Dimensional 89
  Exhibits 2, 15, 18, 25, 39, 42, 46, 56, 61, 76, 77, 80, 82, 84, 96, 103, 110, 112, 137, 143, 149, 169, 173, 178, 198, 250, 272, 279, 295
  Horror 97, 118, 135, 151
  Seasonal 71, 128
  Shadow Box 76
  Other 16, 86, 202, 227, 241
LOBBY IDEAS 8, 20, 25, 40, 54, 68, 101, 122, 160, 171, 173, 175, 214, 229
LUCKY STAR NIGHT 244
LUCKY WHEEL 122, 177, 285

MAGIC MIRROR 160
MAILING LIST 131, 190
MANAGERS WEEK 220
MARCH OF DIMES 38
MARQUEE DISPLAYS 6, 16, 27, 72, 92, 96, 115, 125A, 137, 151, 152, 174, 192, 194, 271, 278
MENU CARDS 42, 61, 69, 100, 268
MILITARY CO-OP 1, 4, 10, 13, 22, 25, 33, 36, 52, 55, 60, 66, 71, 77, 82, 89, 97, 105, 139, 158, 167, 191 200, 210, 223, 270, 278
MILK BOTTLE COLLARS 12, 54, 63, 86, 112, 164
MOTHERS DAY 72, 134, 140
MOVIE MONTH 57, 242
MOVIE WEEK 129
MOVIETIME U.S.A. 209, 226, 237, 246, 248, 251, 252, 256

NAPKINS IMPRINTED 78, 157
NATIONAL BABY WEEK 128, 133
NATIONAL KIDS WEEK 226, 242, 246, 248
NATIONAL TIEUPS 92, 95, 111, 146, 293
NEWSBOYS 8, 74
NEWSPAPER INSERTS 25
NEWSPAPER OVERIMPRINT 83, 84
NEWSREELS 5, 27, 57, 58, 60, 238, 243
NEW YEAR'S EVE 10, 12

PACKAGE STUFFERS 78, 113, 285
PALM READER 40
PARADES 1, 4, 39, 52, 55, 77, 89, 117, 118, 121, 133, 175, 180, 186, 218, 227, 254
PEEP BOX 8, 21, 137, 241, 246
PET SHOW 201
PHOTO CASH NIGHT 97
PREMIERES 29, 61, 71, 75, 91, 91A, 106, 113, 128, 132, 144, 165, 169, 219, 266, 269, 286
PRESENTATION IDEAS 76, 121, 138
PREVIEW 88
PROCLAMATION 20, 38, 57, 61, 94, 143, 214, 228, 278

PROGRAMS 51, 88, 103, 106, 131, 157, 168, 185, 204, 246, 258
PROGRAM TIPS 289

QUIZ SHOWS
  Drive-In 217
  Radio 11, 32, 38, 72, 91, 166, 178, 285
  Stage 11, 99, 122

RADIO IDEAS 11, 18, 91, 95, 131, 141, 150, 166, 173, 177, 178, 190, 243
RAFFLES QUEST 25, 75, 128, 135, 141, 255, 299
RED CROSS 31, 42, 43, 46, 51, 96, 125A, 176, 200
RODEO DOUGH 235
ROY ROGERS CLUBS 4, 63
RUBBER STAMP 4, 25, 31, 104, 139, 169

SAFETY IDEAS 5, 24, 32, 83, 105, 117, 122, 136, 177
SALVAGE MATINEES 59, 61
SCAVENGER HUNT 189
SCREEN ADS 12
SCREENINGS 3, 4, 9, 23, 37, 39, 48, 58, 69, 81, 86, 89, 90, 99, 109, 112, 119, 121, 130, 175, 213, 245, 250, 276, 279, 282, 296
SEWING SCHOOL 89
SHOP-AND-SHOW DAYS 152
SHORTS PROMOTION 24, 39, 94, 99, 111, 117, 128, 138, 178, 269
SHOWBOAT PARTIES 157
SIGNS
  Bicycle Rack 48
  Bumper 50, 117, 123, 236, 255, 268
  Ice Cakes 134, 137, 162
  Marquee 16, 27, 96, 151, 236, 271, 278
  Outdoor 36, 60, 66, 103, 113, 188, 190, 226, 228, 253, 263, 284, 293
  Sidewalk 171, 271, 278, 284
  Stickers 164
  Store Window 88
  Streetcar 110, 262, 270
  Taxi 86, 103
  Trucks 37, 42, 45, 89, 110, 121, 123, 189, 296
SIGNWORK TIPS 206, 207
16MM TRAILERS 66, 67, 244
SLEEPLESS MARATHON 33
SNEAK PREVIEW 51, 55, 72, 112, 122, 142, 298
SNOWBIRDS 27, 43, 272
SPORTS SHOW 99
SPORTS TELECAST 147
SQUARE DANCE 18, 115, 256
STAGE ATTRACTIONS
  Bathing Beauties 136, 150, 164, 188, 215, 224, 232
  Beautiful Legs Contest 209
  Boxing Exhibition 297
  Dance School 3, 218, 249
  Football Rally 246, 250
  Handicapped Amateurs 121
  Hillbilly Jamboree 46, 166, 176
  Induction Ceremonies 31, 36, 39, 48, 52, 103, 106, 224
  Mule Wedding 184
  Queen for a Day 164, 166, 198, 216
  Style Show 21, 55, 61, 86, 89, 117, 150, 153, 221, 232, 281, 302
  Talent Show 33, 60, 66, 77, 80, 84, 91, 124, 129, 131, 161, 177, 178, 195, 205 222
  Vaudeville 100, 115, 189, 249
  Weddings 67, 143, 167, 239
STAGE WEDDING 67, 143, 167, 239
STAR APPEARANCE 6, 17, 24, 29, 39, 92, 117, 128, 144, 151, 187, 207, 252
STAR INTERVIEWS 69, 100, 178, 242
STAR PHOTOS 45, 119, 124
STAR QUIZ CONTEST 32
STENCILS 33, 96, 121, 137, 151, 214, 268
STILL BOARDS 52, 83, 198, 214
STREAMERS 94, 110
STREET EXHIBITS 125
STUDENT TICKETS 74, 117, 247
STYLE SHOW 21, 55, 61, 75, 78, 86, 89, 111, 150, 153, 281, 232, 302
ST. PATRICK'S DAY 103
SWEETHEART NIGHT 153

TALENT SHOWS 33, 60, 66, 77, 80, 84, 91, 124, 129, 158, 161, 177, 178
TEENAGE SERIES 91A, 92, 98, 104, 108, 116, 120, 126
TELEPHONE STUNTS 58, 80, 110, 123, 128, 148, 169, 177, 244
TELEVISION 10, 29, 38, 45, 65, 94, 115, 217, 219, 253, 286, 288
THANKSGIVING 252, 255, 259, 285, 292
THEATRE RENTAL 137
TIEUPS
  Airlines 56, 72, 78, 98, 100, 300
  Art Museum 32
  Bank 284
  Books 50, 100, 165, 191, 201
  Boy Scouts 45, 61
  Bull Ring 91A
  Chamber of Commerce 32
  Churches 25, 50, 88, 95, 117, 250
  Civil Defense 81, 94, 271
  County Fair 221, 224
  Dairy 6, 9, 12, 24, 36, 37, 63, 66, 67, 69, 71, 96, 133
  Dance School 3, 58, 78, 109, 111
  Disk Jockey 20, 55, 61, 72, 92, 94, 96, 101, 111, 141, 163, 177, 199, 223, 238, 244, 266, 279, 294, 296
  Fire Department 161, 163
  Golf Clubs 136, 173
  Jeweler 30, 33
  Library 27, 50, 74, 89, 119, 272
  Marriage Bureau 4
  Merchant 51, 56
  Military 86, 89, 97, 105, 139, 236, 270, 278
  Milk Fund 154
  Music 75, 100, 101, 119, 123, 127, 181, 187, 196, 268
  National Guard 82, 117, 121, 168
  Navy 86, 97, 121
  News Agency 2, 55, 56, 74, 89, 97, 110, 121, 123, 155, 169, 187, 199, 216
  News Carriers 2, 33, 74, 163
  Newspaper 51, 112, 139, 154, 172, 182, 186, 194, 248, 256
  Playground 173
  PTA 13, 14, 21, 44, 98, 115, 122, 176
  Police 105
  Radio 1, 18, 44, 72, 97, 117, 121, 190, 199, 224
  Red Cross 25, 75, 96, 176
  Safety 5, 24, 32, 83, 105, 136, 177
  School 6, 27, 60, 63, 90, 110, 119, 121, 127, 230, 240, 250, 252
  Shooting Gallery 289
  Transportation 74
  Veterans 2, 113, 121, 142, 252, 270
TINY TOT REVUE 158, 192
TOURIST BOOTH 257
TRAILERS
  Away-from-theatre 186, 203, 280
  Cross Plug 30
  Holiday 10, 281
  Live 3, 121, 138, 226
  Teaser 3, 233
TREASURE HUNT 10, 109, 113

UTILITY MANUAL 160

VALENTINE'S DAY 38, 42, 50, 72
VANDALISM 126, 127

WALKING BOOK 17, 33, 50
WASHINGTON'S BIRTHDAY 43, 48, 65
WINDOW CARDS 11, 30, 44, 52, 89, 100, 113, 189, 238, 250, 252, 276, 285
WINDOW DISPLAYS 17, 29, 38, 62, 91, 98, 100, 102, 106, 109, 113, 121, 131, 136, 151, 161, 167, 172, 174, 180, 187, 196, 200, 218, 222, 254, 268, 273, 282, 286
WINDOW DISPLAYS (animated) 23, 37, 54, 57, 58, 67, 93, 97, 102, 139, 175, 182
YOUTH WEEK 121

Neighborh'd Academy Supplies Horsemen

Fred McMillan, manager of the Warner Theatre in Washington, used two excellent ballyhoo stunts on "Man in the Saddle." McMillan set up a hitching post in front of the theatre, getting special permission from the police department. Through newspaper stories and radio announcements, horseback riders were invited to attend the theatre as guests of the management to see "Man in the Saddle."

A nearby riding school arranged to have a large group of mounted riders parade to the theatre on opening night. While the riders were inside watching the show, the horses were tied to the post, attracting considerable attention from passersby and evening shoppers.

McMillan invited theatre patrons to test memories by naming cowboy stars who rode famous horses like Trigger, Tony, Thunder, etc. Winners of the contest received free horseback trail rides through the courtesy of a riding academy. Runnersup were awarded theatre tickets.

R. E. Agle's Birthday Club Is Producing Results

R. E. Agle, district manager for Appalachian Theatres in North Carolina, submits a report to the Showmandiser on the results of a birthday club organized in Watauga county last April. During the past eight months, 2,392 postcards inviting youngsters to be guests at the circuit's local theatres were mailed to birthday celebrants. Over 21 per cent of the cards were redeemed at the boxoffice, an extremely high figure since, according to Agle, the county is strictly rural.

Families of birthday club members have been added to the theatre's regular mailing list, and Agle periodically calls at the schools where he is introduced to the student body as "the man who sends birthday greetings and free tickets."

World-Wide Collections Attract Lepidopterists

Lepidopterists had a field day at the Park Avenue in New York when Manager David Berger obtained a collection of prize butterflies for his engagement of "The Clouded Yellow." The British film is titled for a rare butterfly, part of a collection involved in the story plot. Berger contacted museums and private collectors to obtain hundreds of exotic butterflies which he exhibited in glass display cases. The exhibit was in the theatre lobby two weeks prior to opening and remained throughout the playdates.

Canned Goods Show Aids Local Indigent Families

Fred Bertholvi, manager of the Community Theatre, Morristown, N. J., staged a canned-goods show for the benefit of indigent families, in cooperation with the Salvation Army. The show was staged on a Saturday morning, with patrons offering canned goods and packaged groceries for free admission. The Salvation Army took charge of distributing the articles collected to needy families of the community.

$10,000 Bill Buys Space for 'Magic'

When the film distributor sent a $10,000 bill to be used in the exploitation of "The Magic Face" at the Hippodrome Theatre in Baltimore, Manager Adam Goelz visited several newspaper offices and radio stations in the city and obtained excellent publicity breaks for the picture.

Goelz and the bill appeared on the following radio programs: the Buddy Dean show and Chuck Thompson show, WITH; Al Ross and Galen Frome programs, WBAL; Al Stevens record show, WINN; the Bill Dyer show, WCAO; and the Jim Crist and Henry Hickman shows, WFBR. These in addition to television breaks on WAAM-TV, WBAL-TV and WMAR-TV. The last named channel used a newsreel sequence showing Goelz picking up the $10,000 bill at the bank and delivering it at the theatre.

Goelz made a point of showing the large denomination currency to the city editors of Baltimore's two leading newspapers.

Every woman who ever flirted will go...
FOR
MEN
ONLY
More profit with LIPPERT!

Air Force Band on Stage for 'Yonder'

The Detroit premiere of "Wild Blue Yonder" had strong cooperation from the armed forces through a tieup arranged by Dillon Krepps, manager of the United Artists Theatre.

Krepps set up a wishing well in the theatre lobby, seeking contributions from patrons for gifts to be sent to wounded veterans at the Percy Jones hospital. The collection device was co-sponsored by the Detroit Times, with the newspaper plugging the picture and the wishing well through advance stories and photographs.

On opening night, the Tenth air force men from Selfridge Field played a concert of martial music in front of the theatre, then, in marching formation, paraded down the aisles of the theatre and onto the stage. Military and civilian guests of honor were introduced to the audience and impressive ceremonies were conducted on stage with Dale McIntire, radio commentator, acting as emcee.

Sets Third Free Show

Clarence Cropper, manager of the Van Wert (Ohio) Theatre, promoted his third recent free kiddy show January 5. This latest tieup is with a local dairy which bought out the theatre for a Saturday matinee and distributed free tickets to consumers. The sponsor donated free chocolate for every child who attended the special show.

Boeing Airplane Corp. And Civic Welcome Hail 'Blue Yonder'

Western premiere of "The Wild Blue Yonder" at the Orpheum Theatre, Seattle, was developed into a civic celebration by Manager Marvin Fox. By reason of the fact that the army's famous B-29 is built by Boeing, the city's largest industry, the premiere was co-sponsored by Greater Seattle, a powerful group of businessmen who annually sponsor the Seattle Seafair. It marked the first time this organization participated in an obviously commercial venture.

On opening night, a complete combat crew of the B-29 superfortress and the 560th airforce band from McChord airforce base participated in special stage ceremonies saluting the Boeing air plant and the U.S. air force. This was widely publicized through newspaper and radio coverage.

Airforce recruiting officers provided an attractive lobby display consisting of hitherto secret equipment. This included the Norden bombsight, a complete gun turret from a superfortress, and many other interesting mechanical gadgets.

Co-op newspaper ads and extensive window promotions induced added interest in the playdates.

$3,100,000 AIN'T HAY!

That's the approximate amount Alexander Theatre Partners received for minutes of screening time during the year of 1951.

And 1952 will be an even greater plus profit year for those enterprising showmen who screen the very finest . . . movie ads by Alexander.

ALEXANDER FILM CO.
COLORADO SPRINGS

OUR 34TH YEAR AS THE WORLD'S LARGEST
PRODUCER OF SHORT MOVIE PLAYLETS

Branch Offices: New York—Chicago—Dallas—San Francisco

WANT TO SUPPLEMENT YOUR INCOME?

IF YOU call on theatres regularly we have PROVED REFRESHMENT SPECIALTY ITEMS AVAILABLE TO GOOD MEN IN SOME FILM EXCHANGE AREAS. WRITE P. O. BOX 738, MILWAUKEE, WISCONSIN. REPLIES CONFIDENTIAL.

"WHY MEN LEAVE HOME"

"ONE TOO MANY"

OUR FILES ARE BURSTING WITH LETTERS OF PRAISE AND RECORD - BREAKING REPORTS ON THE TWO WINNERS!

BOOK THEM NOW FOR THE BEST DEAL IN THEATRE HISTORY. CONTACT YOUR HALLMARK AGENT, OR WRITE, WIRE, PHONE . . . .

HALLMARK
PRODUCERS • WORLD-WIDE DISTRIBUTORS • EXPLOITERS

HALLMARK PRODUCTIONS INC
Home Offices: HALLMARK BLDG.
WILMINGTON, OHIO
Branch Offices: BEVERLY HILLS • CHICAGO
CLEVELAND • TORONTO • MEXICO CITY
AUCKLAND • HONGKONG • CALCUTTA
KARACHI • ATHENS • CAIRO • PARIS

Cameo Short Spots Highlights of 1952

MONTREAL—The drama of a year's progress in Canada is portrayed in Associated Screen's Studios' latest Canadian Cameo short, "Canadian Headlines of 1951." Now being released throughout the country, it summarizes in ten minutes the tempo of life in this country in the last 12 months.

Problems of defense at home and abroad are spotlighted, for sports fans there are shots of the battling for the Stanley Cup and the Grey Cup, signs of progress include the opening of the CBC's new radio building in Montreal, and shots of the first oil pipeline from the lush Alberta oil fields. One somber note is struck in Red Hill's abortive and tragic attempt to conquer Niagara Falls in a homemade container. And, of course, there are scenes of the whirlwind tour of Princess Elizabeth and the Duke of Edinburgh. Reviewers who have seen "Canadian Headlines of 1951" state that Director Gordon Sparling's perceptive handling of action, dialog and background music has resulted in a reel that is jam-packed with action and a wide scope of subject matter.

Sam Sternberg Buried

TORONTO—The funeral service for Samuel Sternberg, widely known theatre company executive, was held December 24 at Holy Blossom temple. A large number of mourners testified to the esteem in which he had been held for many years.

Immediate survivors are his wife Dora, three daughters and a brother, Arthur of Toronto. The deceased started in the theatre business at the Allens in Calgary in 1911. He moved to Toronto in 1916 and, for many years, he had been a head office official of B&F Theatres.

'Out of Evil' Premieres

TORONTO—With the promotional cooperation of the Zionist organization, "Out of Evil," produced in Israel and distributed by Alliance Films, had an excellent start at the Studio on College street. The campaign was organized by Lionel and Bob Lester.

More NFB Bookings

OTTAWA—The annual report of the National Film Board for the 1950-51 year brought out that bookings into licensed theatres had increased from 4,471 to 5,129, distribution being made through Columbia Pictures of Canada. The list of theatres in foreign countries, which booked NFB releases, shrank from 14,828 to 10,512. The board turned out 187 films, compared with 177 in the previous year, and 18 NFB pictures won awards or prizes at international festivals. During the 12 months, the staff of NFB had been reduced from 577 to 533.

New Product to Cardinal

TORONTO—New product has been lined up for Canadian distribution by Cardinal Films, of which Harry J. Allen is president, in securing the franchise for releases of Mutual Productions Corp. Moe Kerman of New York is the president of the latter company. Associated with him is Jack Dietz, Hollywood producer.

Popcorn Tax Explained By Winnipeg Official

WINNIPEG—Provincial Treasurer C. M. Fines this week denied charges made in Saskatoon that popped corn was subject to a 3 per cent education and hospitalization tax. Fines told reporters of the Regina Leader Post that under federal regulations, the popcorn, which is not taxable before being popped, is taxable after the popping takes place.

"It is then subject to the usual 10 per cent dominion excise tax, since the process of popping is presumed to be manufacturing."

A. A. Brown, Saskatchewan liberal association president, caused the fuss by charging that an exhibitor friend of his was assessed $140 in taxes arising from his popcorn concession.

'River' at Toronto

TORONTO—The Towne Cinema, directed by Mrs. Yvonne Taylor, returned to the roadshow policy with the Canadian premiere of "The River," released by United Artists. The picture started an unlimited engagement at advanced prices, 35 cents to $1. At the International Cinema, "Laughter in Paradise" continued through the Christmas season for its 13th week.

OTTAWA

The contract of W. Arthur Irwin as government film commissioner will be renewed for a new two-year term at a salary of $15,000 a year. Irwin, who directs the operations of the National Film Board, succeeded Ross McLean who went to the UNESCO in Paris . . . Because of the school holidays during Christmas week, Bob Maynard, owner of the Francais, canceled his French film program Thursday night but the weekly series will be resumed January 3 with the showing of "Maitre Deforge."

Viscount Alexander, the governor general, attended "Royal Journey" at the Capitol. The color film records the recent tour of Princess Elizabeth and the Duke of Edinburgh . . . Lloyd B. Whitham, member of a widely known theatre family at Cornwall, died after an illness of two weeks in hospital. The son of Mr. and Mrs. A. V. Whitham, he had served with the RCAF in the second world war and was on the staff of the Capitol at Cornwall. Surviving, besides his parents, are his wife, two brothers and a sister.

Manager Ernie Warren of the dual Elgin had two holdovers for a second week. "Ten Tall Men" was playing at the main Elgin and "Laughter in Paradise" was at the little Elgin . . . As added attraction at the Famous Players' Capitol in Peterboro was the concert appearance at the Saturday's film show of the crack choir of Canada Packers, Ltd.

Manager Milt Ross of the Century had an appropriate attraction with the playing of United Artists' "A Christmas Carol" during the holidays . . . An office of the organization for the 1952 Canadian Film Awards has been established at 172 Wellington St., with E. R. McEwan as manager . . . The Shawville Theatre at nearby Shawville was crowded with children for a holiday party sponsored by the Lions club.

'Favorite Spy' Is Top Grosser in Toronto

TORONTO—With severe winter conditions continuing and travel around town a problem, theatres found grosses affected even though popular attractions were offered for the holiday season. Business on Boxing day (26) was better than the returns on Christmas day, generally speaking. Top grosser was "My Favorite Spy" at the Imperial.

(Average Is 100)

Biltmore—**Rocky Mountain** (WB); **Prison Ship** (SR)	110
Fairlawn—**Valley of the Eagles** (JARO); **Flight to Mars** (Mono)	100
Hyland—**The Lavender Hill Mob** (JARO), 8th wk.	85
Imperial—**My Favorite Spy** (Para)	145
Loew's—**Across the Wide Missouri** (MGM)	130
Odeon—**Ivory Hunter** (JARO)	110
Shea's—**The Family Secret** (Col)	95
University, Nortown—**Double Dynamite** (RKO)	115
Uptown—**Weekend With Father** (U-I)	120
Victoria, Eglinton—**The Wooden Horse** (London), **The Royal Journey** (Col)	130

—'Favorite Spy' Paces First Runs ....

—At Vancouver—10 pt ....

VANCOUVER—"My Favorite Spy" at the Capitol, "Across the Wide Missouri" at the Orpheum and "Golden Horde" at the Vogue held up nicely in the downtown spots.

Capitol—**My Favorite Spy** (Para)	Good
Cinema—**Two Tickets to Broadway** (RKO); **Roadblock** (RKO), 2nd d. t. wk.	Average
Dominion—**Texas Carnival** (MGM), 3rd d. t. wk.	Fair
Orpheum—**Across the Wide Missouri** (MGM)	Good
Plaza—**Anne of the Indies** (20th-Fox)	Fair
State—**The Red House** (Col), plus stage show	Good
Strand—**Elopement** (20th-Fox); **Royal Journey** (Col)	Average
Studio—**No Highway in the Sky** (20th-Fox)	Fair
Vogue—**The Golden Horde** (U-I)	Good

Missing Letters Contest

TORONTO—The Vanity, a 20th Century Theatres unit at Windsor, put across an interesting contest in behalf of two subsequent-run features, the titles of which were used for the novel competition. The public was invited to fill in the missing letters in the pictures' names, with passes being offered for the first 50 correct replies. What appeared on the entry blanks was the following:

....O....S....N ....I....G.... A....A....N and
C....V....R ....I....L

The correct answer, of course, was "Jolson Sings Again" and "Cover Girl"—in case you didn't get it.

Drew McKenna Dead

TORONTO—Active for many years in the theatre and film business, Drew McKenna, 67, died at his home here of coronary thrombosis. After association with the film distributing sphere, in more recent years he had dealt in theatrical and stage supplies and was the director of grandstand shows at the Canadian National exhibition, as well as Quebec pageants.

Survivors are his wife and three sisters.

Late Christmas Openings

TORONTO—Practically all first run and key neighborhood theatres gave their staffs almost a half-holiday on Christmas day to enable employes to enjoy extra hours with their families. Some theatres which normally open at 9:30 a. m. each day did not start their first holiday shows until 2:45 p. m. or later. A number of the neighborhood theatres which regularly run continuous performances afternoon and night did not open until 5:30 p. m.

MARITIMES

Advertising distribution by Columbia, 20th-Fox and RKO exchanges at St. John, covering the maritimes, has been discontinued. Present indications are also that Monogram-Eagle Lion will soon abandon the supplying of advertising material . . . At the annual meeting of the Tuberculosis Ass'n of St. John, F. Gordon Spencer, vice-president of the F. G. Spencer Co., was renamed president.

Maurice Elman, sponsor of a new advertising supply service at St. John, known as the Maritime Poster Exchange, has been considering establishing a chess class for the winter. He has had a number of inquires from people desiring instruction and coaching. He has been active as a chess player for many years and is one of the leaders in the chess club at St. John. He was formerly maritime manager for Alliance Films.

At the annual meeting of the Shaarei Zedek synagogue, St. John, Joshua Lieberman, partner in B&L Theatres, was again named president. He has long been active in the congregation, particularly during current expansion and improvement plans at the synagogue.

At the Palace Theatre, in the north end of St. John, used for auction sales, Mitchell Franklin, vice-president of the Franklin & Herschorn chain and owner of the Palace, dropped into the building for an inspection. He became interested in the sales talk of the auctioneer, particularly when a painting was submitted for attention. The canvas was dust-laden, soiled and damaged. However, Franklin found himself bidding for the painting, which proved to be a product of the 16th century. It was turned over to him at a low price. He had it reconditioned and examined by an art expert, and found it was worth a hefty sum, about $2,000. It now is hanging in the Franklin home at Lancaster Heights.

Theatre tickets are favored by the Maritime Poster Exchange, St. John, as gifts not only during the Yuletide and New Year's seasons, but at other times of the year. People who do favors for the exchange or any member of the staff, are given theatre tickets, in either pairs or books. Manager Maurie Elman contends that distributing the theatre tickets proves to exhibitors that he is buttering their bread.

A committee set up by several organizations in St. John last spring to advise theatre operators on pictures suitable for children, and which suspended operations for several months, is back in harness. Each weekend local advertising is bought to acquaint the public with the rulings of the committee.

Steve Doane, chairman of the Nova Scotian censor board, has been calling to the attention of exhibitors a rule which calls for display of cards stipulating that an order from the board labels a film as suitable only for adults. It is contended that some exhibitors have not been showing the tag of the censor board and that others have not been displaying it where it can be seen easily. The order from the board is that the label must be shown where tickets are sold, as well as in newspaper, billboard and window advertising. There is no clearly defined order from the board that tickets can be sold only to adults.

Compliments of the Season

H. BERNSTEIN

Subscription Representative for
BOXOFFICE
P. O. Box 481 — Toronto, Ont.
Queens Hotel — Montreal, Que.

Former Railroader Heads Suburban Halifax House

HALIFAX—There is a special appeal and welcome at the Kent in suburban Spryfield, for railroad workers, their wives and children, many of whom live here.

The manager of the Kent is a retired railway man, named George Heffler. He does the repair and renovating work at the theatre and not long ago he gave the marquee and the front a reconditioning. The Kent, which is in the Walker chain, is headed by Malcolm Walker, his uncle. The Kent is closed during the mornings and afternoons except Saturday, giving Heffler an opportunity to improve conditions without interruption.

HANDY SUBSCRIPTION ORDER FORM

BOXOFFICE:
825 Van Brunt Blvd., Kansas City 1, Mo.

Please enter my subscription to BOXOFFICE, 52 issues per year (13 of which contain The MODERN THEATRE Section).

☐ $3.00 FOR 1 YEAR ☐ $5.00 FOR 2 YEARS ☐ $7.00 FOR 3 YEARS
☐ Remittance Enclosed ☐ Send Invoice

THEATRE ....

STREET ADDRESS ....

TOWN .... STATE ....

NAME .... POSITION ....

TORONTO

The last call has gone out to all barkers of Toronto Tent 28 for active support for the most inviting of all Variety benefit performances, the January 10 show at the 3,343-seat Imperial, for which the main attraction is the premiere of "The Greatest Show on Earth" and the personal appearance of Betty Hutton. Jack Arthur is giving the final polishing to his stage production and Gordon Lightstone is busy as ticket chairman.

Manager W. C. Tyers of the Odeon reaped extra business during Christmas week with a cartoon show for juveniles each morning at 11 o'clock during the school holidays . . . Gordon MacRae, a Warner star, was the headliner for the stage bill at Murray Little's Casino for the week beginning December 27.

In a history of the theatre, Ella Reynolds, former dramatic critic, has brought out that the once-famous Summers Stock Co. at Hamilton produced a number of players who later made a name for themselves in Hollywood and New York. Those mentioned included Walter Huston, Douglas Dumbrille, Harry Ingram, Alfreda Lasche and William Blake.

The engagement of "Laughter in Paradise" at the Cinema in Hamilton has been extended to a third week. This is a unit of 20th Century Theatres . . . There was no interruption to performances at the Victory on Spadina avenue, where an early morning fire occurred in the basement, causing an estimated $6,000 damage. Two maintenance men were rescued from the blinding smoke by firemen.

The successor to C. J. Appel as exploitation director of Loew's and the Uptown in Toronto is William L. Campbell, a former newspaper man of Guelph . . . Stan Clemson and David Wansbrough are the partners in an enterprise called Northern Pictures at 370 Bloor St. East . . . Ferg Martin is the coach of the hockey team of Theatre Confections, Ltd., which has been entered in a Toronto commercial league.

LaRue Oaters to Alliance

TORONTO—Alliance Films, independent film exchange headed by Ray Lewis, has signed a contract for Canadian distribution of six westerns featuring Lash LaRue, the group comprising "The Daltons' Women," "Black Lash," "Frontier Phantom," "Vanishing Outpost," "Thundering Trail" and "King of the Bullwhip." Alliance Films has specialized to a considerable extent with Italian productions, including a number of operas.

Hold 'Evil' Premiere

TORONTO—Lionel and Bob Lester, co-owners of the Studio, latest art center, opened the Canadian premiere engagement of "Out of Evil" for the holiday week. This picture, filmed in Israel, captured a grand prize at the International Film festival in Venice.

'Peek-a-Boo' at Astor

TORONTO—The Astor, operated by the Ulsters, was again in the art-film class with the first run presentation of "Mr. Peek-a-Boo," a film from Europe.

There are 103 motion picture theatres in Ceylon with a seating capacity of approximately 75,000.

VANCOUVER

New slate of officers for Local F-71 front office film exchange workers, include president, Theo Ross, JARO; vice-president, Bill Grant, RKO; secretary-treasurer, Alice Gladding, Universal; recording secretary, Jackie McDermott, MGM; business agent, Vi Yates, Empire-Universal, and Larry Strick, Columbia, sergeant at arms . . . Bernard Silver, sales manager of a local sound equipment company, reports that a revolutionary 16mm film projector will be on the market soon. The claim is that its Apollo projector, which weighs only 16 pounds, delivers film sound through the speaker in home radio sets. He said the secret lies in a tiny oscillator in the projector and that no changes in the radio are required. Patents are pending.

A new $60,000 theatre, with a seating capacity of 350, will be started in January at Parksville on Vancouver Island. It will be located in the center of the town, which is 22 miles from Nanaimo. Committee in charge of the project includes: Wallet Shelly, chairman; Stanley Johnson, secretary, and George Wilson, publicity. The town is now serviced by a 16mm circuit show weekly. The new theatre will play six nights weekly and show 35mm pictures.

Shirl Wilson, British Columbia manager for Perkins Electric, held an open house prior to Christmas. He was host to around 50 business friends in his new quarters near Filmrow . . . Al Jenkins, Vogue manager, and Ivan Ackery, Orpheum, had successful parties for their staffs on Christmas eve.

Frank Gow, Famous Players district manager who was hospitalized, is recuperating at home and is expected to return to his office soon . . . Eddie Zetterman, manager of the Columbia, New Westminster, is very ill in Columbia hospital . . . Bill McMillan of the Dominion is recuperating after a heart attack in a local hospital . . . A local film critic pays his respects to the censors as follows: "Canada's motion picture censors are made up, to a large extent, of people who have won their jobs either as a result of political pull or charm of manners. Some of them are conscientious, but few of them, to my knowledge, have any appreciable training for the job."

Margaret Chapman replaced Lilian Harrison at RKO . . . Charles Adam of the Tillicum Theatre at Terrace in northern British Columbia was on Filmrow doing his fall buying and booking. He reports that business is very good in his section, with plenty of new construction under way . . . The Lougheed Drive-In at Burnaby is the second outdoor theatre to close for the season. The FPC drive-in near Nanaimo closed three weeks ago.

Bill McMillan of the Dominion, who was hospitalized for two months after a severe heart attack, is home but will not be able to return to the theatre for some time yet.

• POSTERS •
PUT PEP INTO SHOW BUSINESS
Use Our Rental Service
THEATRE POSTER EXCHANGE
CALGARY
609A 8th Ave. W.
Phones:
Bus. 64919—Res. 22514

Montreal Video Station Delayed by Weather

MONTREAL—The weather, which is being blamed for practically everything these days, is partially responsible for the fact that a delay has occurred in local television plans. Last August, Raymond Matte, of Raymond Matte, Ltd., contractor, said that he had signed a contract with the CBC for construction of a one-story building to house transmitter equipment for the 283-foot television tower the CBC will erect on the mountain. The building was to be completed by December 15 at a cost of $150,000.

Matte reported recently that the laying of stone for the new building probably will not be completed before the end of January. He said that weather and inside changes required in the building were responsible. When the building is completed work will start on a TV aerial, but according to recent news reports, a shortage of steel may delay this.

Thus the forecast that the first experimental television broadcast would take place about a year after the turning of the first sod—June 1951—now seems to have been too optimistic.

MONTREAL

Their Christmas celebrations over, those of the Filmrow staffs who were not out of town had immediately to prepare for the New Year's invasion of visitors, and a succession of parties kept everyone in good humor and no doubt paved the way for pleasant business relations in 1952. "A Happy and Prosperous New Year" was the wish echoed by everyone . . . Prior to Christmas, Empire-Universal and Sovereign Films held a combined party, with managers Mickey Isman and Lucille Fillioux, host and hostess, respectively.

Harry Cohen, manager of RKO, received at the company's cocktail party December 19 . . . Grattan Kiely, manager of Warner Bros., welcomed guests December 27 . . . Gordon Dann, supervisor for General Theatres (Quebec) was host at his home for Odeon Theatre managers, friends and office staff at a cocktail party . . . Bob Johnson, manager for J. Arthur Rank, greeted guests at a similar celebration December 18.

A Christmas show to which children were admitted by special dispensation of the Quebec provincial government, which bans juveniles from most motion picture exhibitions, was held at His Majesty's, where the picture shown was "The Wizard of Oz," starring Judy Garland. Beckman, the Canadian magician, was the stage attraction . . . In preparation for the inauguration of television in Canada, CBC is sending a program director to London to attend a special television course offered by the CBC television school.

"L'Assasinat du Pere Noel" (The Assassination of Father Christmas) was a rather startling Christmas film from France, presented by the Cine club. It stars Louis Jouvet and Bernard Blier . . . The Seville gave a two-hour "Kiddies Carnival" on the stage, high spot of which was "Goldilocks" and her five live acrobatic bears . . . "Flying Skis," a six-minute short filmed in the Laurentians, is being shown to sports lovers at the Palace . . . Associated Screen News filmed "Canadian Headlines of 1951" for its Canadian Cameo series.

RESEARCH BUREAU
for
MODERN THEATRE PLANNERS

ENROLLMENT FORM FOR THE INFORMATION

1-5-52

The MODERN THEATRE
PLANNING INSTITUTE
825 Van Brunt Blvd.
Kansas City 1, Mo.

Gentlemen:

Please enroll us in your RESEARCH BUREAU to receive information regularly, as released, on the following subjects for Theatre Planning:

☐ Acoustics
☐ Air Conditioning
☐ Architectural Service
☐ "Black" Lighting
☐ Building Material
☐ Carpets
☐ Coin Machines
☐ Complete Remodeling
☐ Decorating
☐ Drink Dispensers
☐ Drive-In Equipment
☐ Lighting Fixtures
☐ Plumbing Fixtures
☐ Projectors
☐ Projection Lamps
☐ Seating
☐ Signs and Marquees
☐ Sound Equipment
☐ Television
☐ Theatre Fronts
☐ Vending Equipment

☐ Other Subjects ....

....

....

....

Theatre ....

Seating Capacity ....

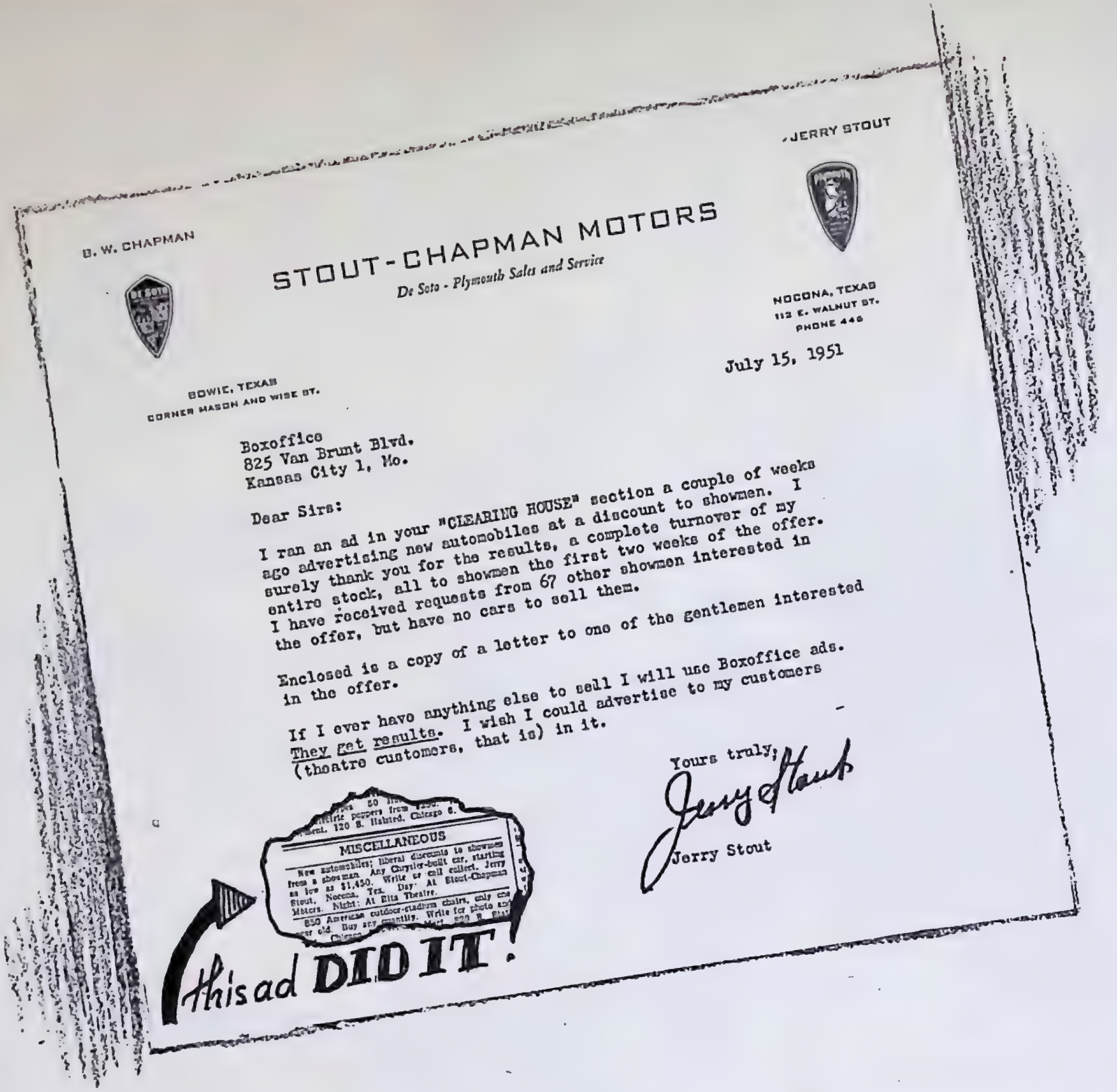
Address ....

City ....

State ....

Signed ....

Postage-paid reply cards for your further convenience in obtaining information are provided in The MODERN THEATRE RED KEY SECTION (Nov. 24, 1951).



B. W. CHAPMAN
JERRY STOUT

STOUT-CHAPMAN MOTORS
De Soto - Plymouth Sales and Service

BOWIE, TEXAS
CORNER MASON AND WISE ST.

NOCONA, TEXAS
112 E. WALNUT ST.
PHONE 446

July 15, 1951

Boxoffice
825 Van Brunt Blvd.
Kansas City 1, Mo.

Dear Sirs:

I ran an ad in your "CLEARING HOUSE" section a couple of weeks ago advertising new automobiles at a discount to showmen. I surely thank you for the results, a complete turnover of my entire stock, all to showmen the first two weeks of the offer. I have received requests from 67 other showmen interested in the offer, but have no cars to sell them.

Enclosed is a copy of a letter to one of the gentlemen interested in the offer.

If I ever have anything else to sell I will use Boxoffice ads. They get results. I wish I could advertise to my customers (theatre customers, that is) in it.

Yours truly,

Jerry Stout

Jerry Stout

MISCELLANEOUS

New automobiles; liberal discounts to showmen from a showman. Any Chrysler-built car, starting as low as $1,450. Write or call collect. Jerry Stout, Nocona, Tex. Day: At Stout-Chapman Motors. Night: At Ritz Theatre.

This ad DID IT!

"Complete turnover in 2 weeks"

Results like this are reported frequently by BOXOFFICE advertisers from everywhere. Reach this tremendous market — these thousands of exhibitors with money to spend—with YOUR advertising and reap similar rewards . . . Buy, sell, trade, find help or position through . . .

BOXOFFICE CLEARING HOUSE

Want Ads That Get BIG RESULTS at Little Cost

BOXOFFICE

The MODERN THEATRE SECTION

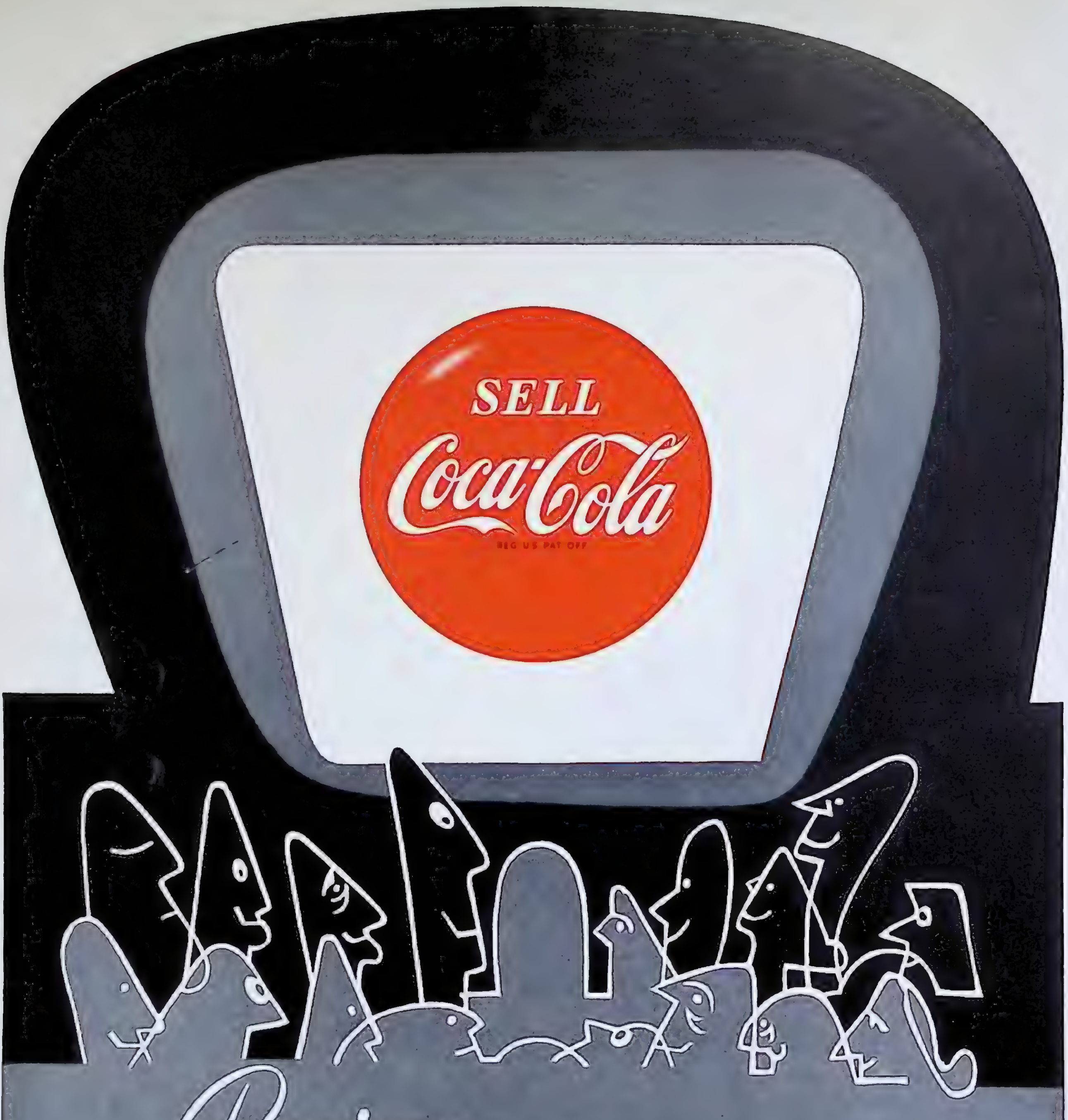
featuring

Design and Construction

ESQUIRE
ARSON
ANDR

JANUARY 5, 1952

Construction • Equipment • Maintenance



Preview OF A GOOD PROFIT PICTURE

For a preview of a good profit picture, step into a house where a vending machine to sell Coca-Cola has been installed. Making Coke available to theater patrons turns a few square feet into a nice round profit. People go for Coca-Cola . . . before the show, between features, and on their way home. When they do, your extra profit becomes the hit of the house. Best of all, there's no increase in overhead. For the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS.

TO

SELL

Every

SHOW

there's nothing like a modern, well-lighted attraction board . . . large enough for plenty of powerful sales copy and enough letters to spell it out as you plan it—with a variety of sizes and colors to lend emphasis.

BIG PANELS

AND GOOD COPY

ARE GETTING THE BUSINESS!

There are Wagner frames for all conditions —letters in plastic and aluminum in the widest range of sizes and colors. Exclusive features make them the most favored.

WAGNER SIGN SERVICE, INC.
218 S. HOYNE AVENUE
CHICAGO 12, ILLINOIS

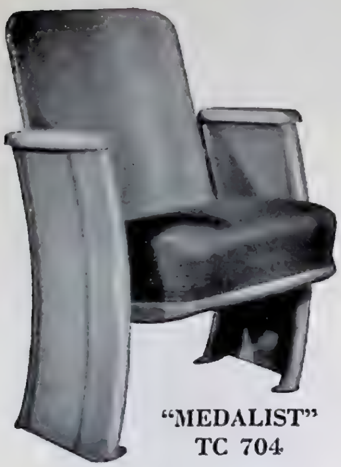
Please send big free catalog on Wagner show-selling equipment.

NAME____________________________
THEATRE__________________________
STREET___________________________
CITY & STATE______________________

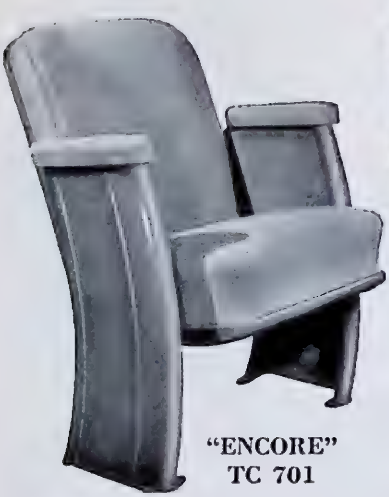
Send today for the BIG FREE Wagner Catalog.

If it's Better... You'll find it in...

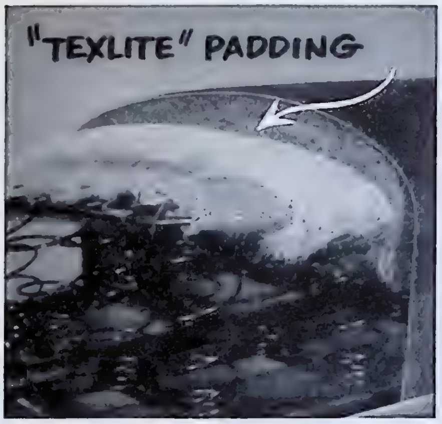
HEYWOOD-WAKEFIELD
HW
EST. 1826
Chairs

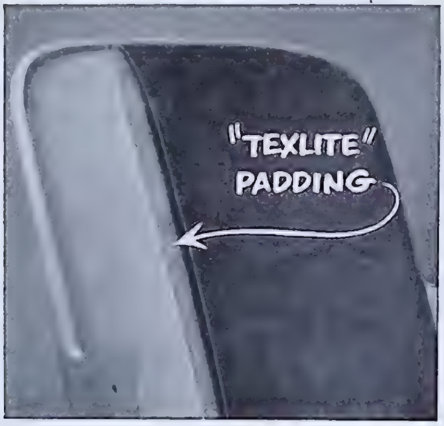


"MEDALIST"
TC 704



"ENCORE"
TC 701



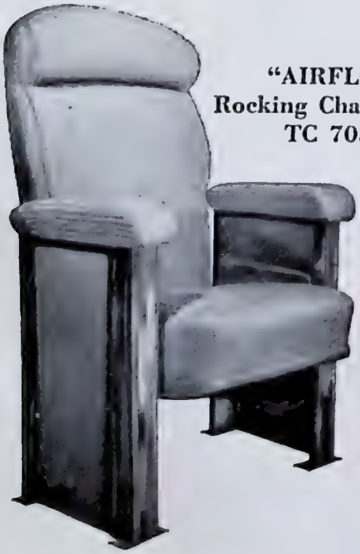


"TEXLITE" Padding Means More Comfort, Better Value, at NO Increase in Price

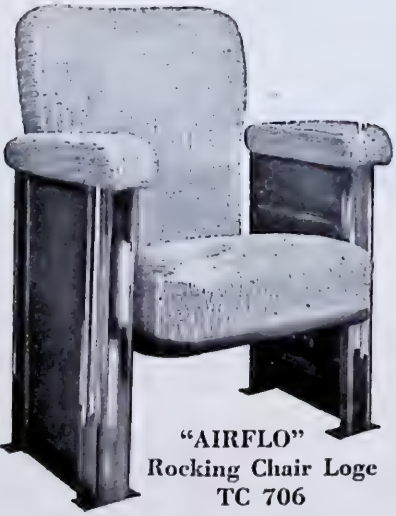
"Texlite" rubberized hair now replaces cotton padding in the seats and backs of Heywood-Wakefield Theatre Chairs.

It is longer-lasting—more sanitary—retains its comfortable resilience far better than cotton. It is an added extra-comfort, extra-value of Heywood-Wakefield seating.

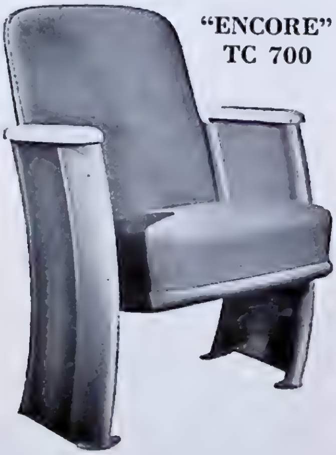
Ask your Heywood-Wakefield representative to show you cut-away samples and explain the many advantages of this new improvement.



"AIRFLO"
Rocking Chair Loge
TC 703



"AIRFLO"
Rocking Chair Loge
TC 706



"ENCORE"
TC 700

HEYWOOD-WAKEFIELD Theatre Seating Division • Menominee, Michigan • Sales Offices: Baltimore, Boston, Chicago, New York

Announcing

SPONGEX RIPPLE

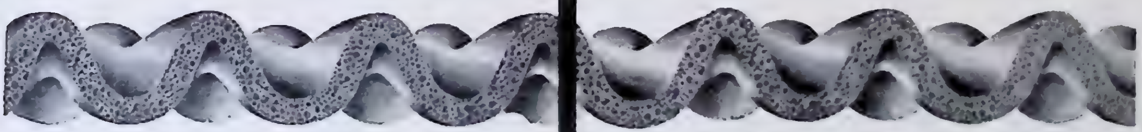
New Sponge
Rubber Rug Cushion

Amazing in cost

Here at last is a luxurious all sponge rubber rug cushion that costs no more than fiber and composition paddings! It's Spongex Ripple . . . modern in its cleanliness . . . unequalled by any other kind of underlay in its lasting cushioning action under rugs!

Amazing in performance

Made entirely of super soft sponge rubber, Spongex Ripple is designed with thousands of intersupporting arches. Air pockets under each arch as well as soft sponge rubber cushion each footstep. Any rug laid over Ripple becomes airy and luxuriously soft.



Only SPONGEX RIPPLE can provide all these advantages—

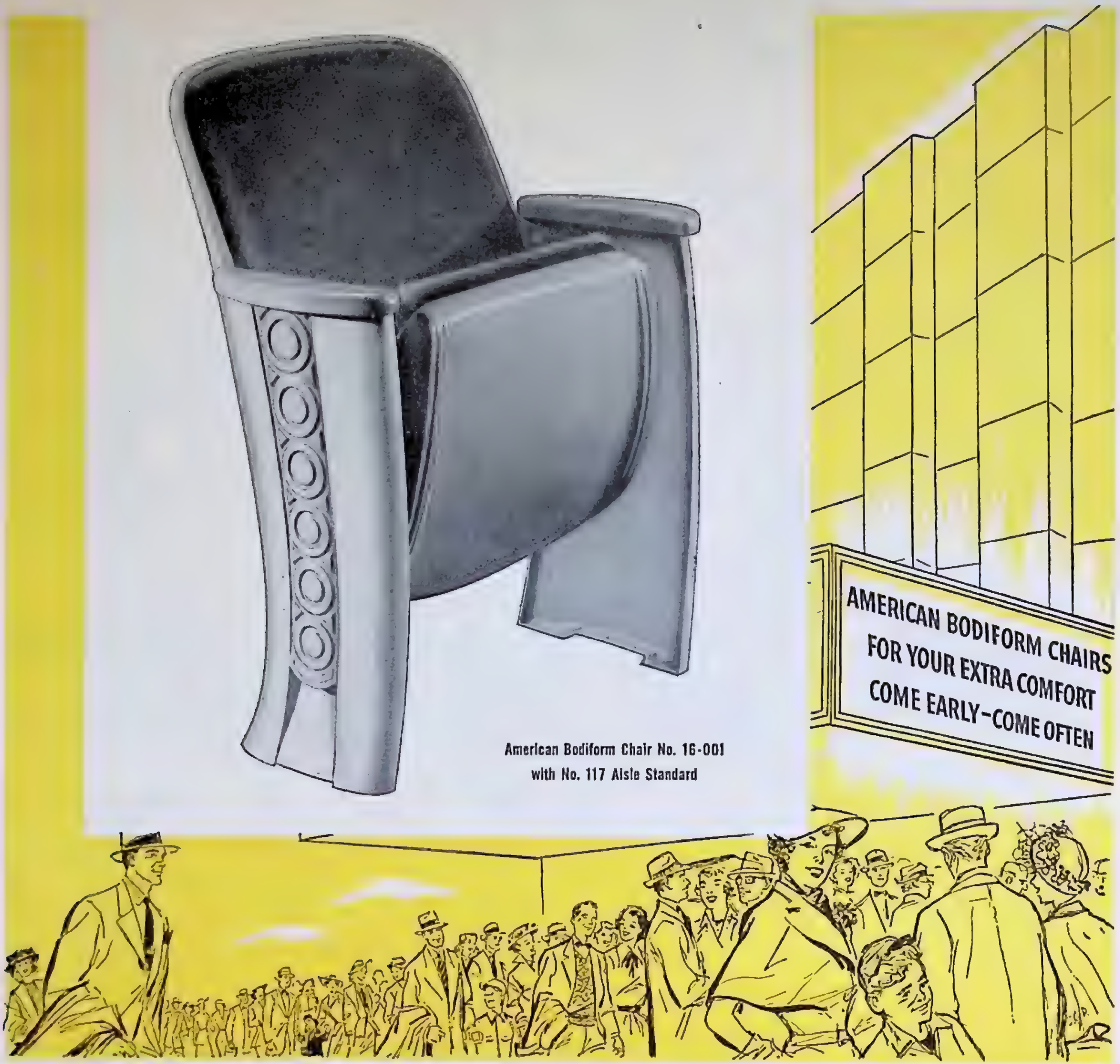
- Makes any rug luxuriously soft to walk on!
- Is clean — cannot shed any fibers or hairs about floor!
- Is moth and vermin proof — non-allergenic!
- Keeps small rugs from skidding, even on smooth floors!
- Costs no more than most fiber and composition paddings!

Specify that your rugs and carpeting be laid over Spongex Ripple. Clients and patrons will thrill to the luxurious comfort of this amazing rug cushion. And Ripple's low cost will please the man who pays the bill.

Spongex Ripple is available in weights of 45 oz. and 60 oz. per sq. yard. For free samples and further information about Spongex Ripple see your floor covering dealer, or write us today.

THE SPONGE RUBBER PRODUCTS CO., 516 Derby Place, Shelton, Conn.

ANOTHER SPONGEX® PRODUCT



American Bodiform Chair No. 16-001
with No. 117 Aisle Standard

Star billing for re-seating—for comfort and long service . . .

When you re-seat with the supreme comfort and beauty of American Bodiform Chairs, you'll find the customers coming back often! That's why so many famous theatres standardize on Bodiform Chairs, year after year. Installations remain in excellent condition after many years of continuous service. Write for latest color brochure.

American Seating Company
WORLD'S LEADER IN PUBLIC SEATING
Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and Folding Chairs

AMERICAN
Bodiform®
CHAIRS

JANUARY 5, 1952

The MODERN THEATRE SECTION

contents

Jewel Colors Gleam in New Showcase 8

"Showmanship" in Theatre Building Materials 10

Good Impressions Begin— Where? 14

Wall Treatments to Glamorize Theatres *Michael J. DeAngelis* 16

Remodeling Lops 15 Feet From Theatre Yet Creates More Spacious Feeling 20

A Manual of Preventive Maintenance, Part VIII *L. E. Pope* 22

Keep the Generator Clean and Properly Oiled With All the Electrical Connections Tight for Long, Trouble-Free Operation *Wesley Trout* 24

Added Profits From Chewing Gum Sales Outweigh Cleaning Problems Incurred *Nevin I. Gage* 31

Expanding Potential Market Viewed by Popcorn Men at Industry Convention 38

A Manual of Drive-In Design and Operation, Part XVI *George M. Petersen* 40

The Drive-In Question Corner 45

DEPARTMENTS

Projection and Sound 24
Refreshment Service 31
Drive-In Theatres 40
Readers' Service Bureau 43
Advertising Index 44
New Equipment and Developments 47
Literature 50
About People and Product 51

ON THE COVER

To save weight (and cost) on towering signs or pylons, porcelain enamel's light weight comes in handy. Form and color present no problems in porcelain enamel since any shape possible in sheet steel can be porcelain enameled. Note the brushes, palette and simulated color chips—all in brilliant shades of porcelain enamel—on this identification sign of the Esquire Theatre Dallas, Tex. The entire facia, marquee and sign are of porcelain enamel in contrasting colors.

WHILE NPA restrictions of building materials have definitely curtailed new theatre construction, there are innumerable ways in which exhibitors may modernize their properties, achieving beauty and the effect of newness. There are a multitude of structural and finishing materials which are not only unrestricted but readily available.

In this issue appear a number of articles which suggest design ideas for theatremen who want to create better acoustics and more attractive surroundings for their patrons. The wide uses of porcelain enamel, which is particularly effective for exterior finishes because of its permanent quality and versatility, are told in interesting detail by one of the writers. Interior murals and decorative designs may be beautifully rendered in porcelain enamel, and the surface washed liked any other part of the wall.

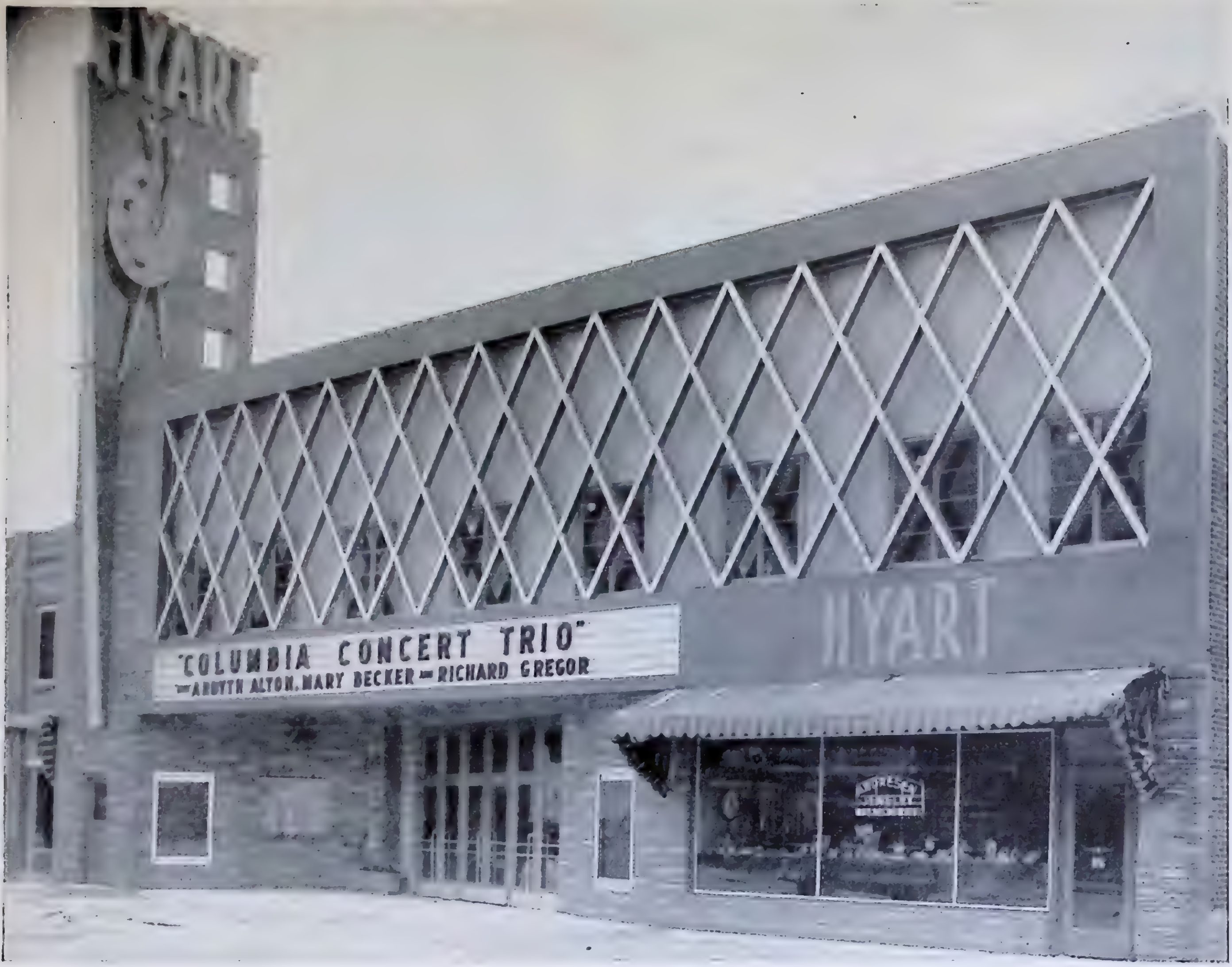
Another finishing material which is finding many applications in theatres is Formica. This material may be used for walls, dressing table tops, back walls and cases for the concession. Decorative patterns and designs also may be formed of inlaid Formica colors.

Acoustical plaster, fabrics, wallpaper, wood finishes and paint are all available and may be used with good architectural design to form ceilings and walls that not only add to the beauty of the theatre interior but improve its acoustics.

Plastic coated fabric and all plastic sheets, which may be obtained in any color to blend or contrast with the rest of the theatre decor, are most frequently used by theatres in the leather-styled materials. There are solid colors, too, and new prints and brocade embossed effects which broaden the choice of the decorator.

I. L. THATCHER, Managing Editor **HERBERT ROUSH, Sales Manager**

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 1, Mo. Eastern Representative: A. J. Stocker, 9 Rockefeller Plaza, New York 20, N. Y.; Central Representatives: Ewing Hutchison and E. E. Yeck, 35 East Wacker Drive, Chicago 1, Ill.; Western Representative: Bob Wettstein, 672 South Lafayette Park Place, Los Angeles 5, Calif.



Flagstone and two shades of green sheet metal combine in attractive architectural design. The pylon also is sheet metal.

JEWEL COLORS GLEAM IN NEW SHOWCASE

Good Design of This Theatre Is Enhanced by Interesting Materials And the Skilful Blend and Contrast of Pleasing Colors

UP IN THE BIG HORN basin of Wyoming the town of Lovell is laying claim to having the most magnificent motion picture theatre in the state. Costing nearly $250,000, the Hyart Theatre which was opened recently is exceptionally beautiful in architectural design and luxurious in its appointments.

The theatre building is brick, with a front exterior of flagstone. The upper facade is faced with dark green sheet metal surrounding a crossbar treatment of pale green sheet metal. The background of the crossbars is light rose. This harmonious and colorful effect is continued in the pylon and signature sign and the decorative artist's palette.

Within the theatre the same attention to color and design has been emphasized in the extraordinarily beautiful auditorium. The walls are paneled in chartreuse damask beneath a black-plum colored plaster ceiling with inset lighting units and Anemostats. A red festoon valance decorates a red-striped section along the sides of the proscenium and the platinum plush main draw curtain with chartreuse side legs, borders and screen curtains. The 1,000 American Bodiform spring back chairs in the stadium-type auditorium are upholstered with red plush.

The pale rose plaster walls in the foyer are an effective contrast to the boldly patterned Alexander Smith carpeting with blended tones of red, gold and black.

The concession area is located along the right side of the lobby, as patrons enter the theatre, surrounded by a tile floor. The blond wood concession fixtures are set off by a back wall of yellow painted plaster with a diamond pattern formed by two-toned orange chrome.

A lounge, set off by flagstone walls, wainscot high, and made inviting with rustic furniture and growing plants, is located beneath the upper part of the seating area.

One wall of the lounge is largely composed of mirrors, set off by wood paneling. Symbolic steer heads adorn the chairs, and plaques bearing ranch brands further key the decor to the west. A wrought iron stair rail leads from the foyer down into the lounge.

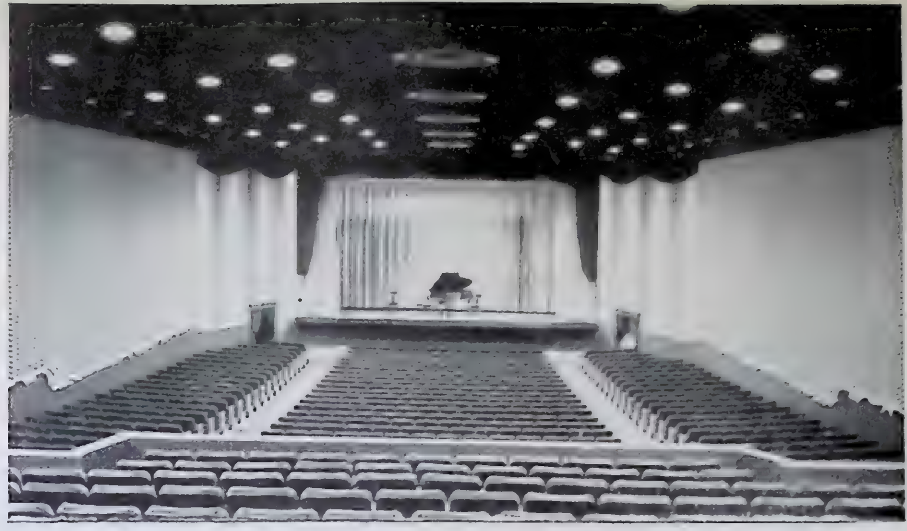
The projection room, which is 12x25 feet, is well planned, with direct light over each projector. Simplex sound and projection equipment was installed.

Restrooms and toilet facilities are finished in ceramic tile throughout, and are attractive and easy to keep in immaculate condition.

The Hyart Theatre is a first run house with a 5,000 population drawing radius. All of the 1,000 seats were filled on opening night.

The theatre has an ample stage and is frequently used for musical concerts.

It is particularly interesting that the owner and manager of the Hyart Theatre, H. D. Bischoff, created his own plans without the aid of an architect, and supervised his own construction work. Bischoff, who is in the cattle business, as well as operating the Armada Theatres in Lovell and Cowley, has an engineering background. He did call upon the American Seating Co. for a seating plan for the stadium-type auditorium he planned, and the National Theatre Supply Co. for the layout for the heating and air conditioning system and the projection booth.



This stadium type auditorium is frequently used for musical concerts. The walls are covered with chartreuse damask, and the platinum plush draw curtain is set off by chartreuse side legs, borders and screen curtain. The festoon valance is in red.

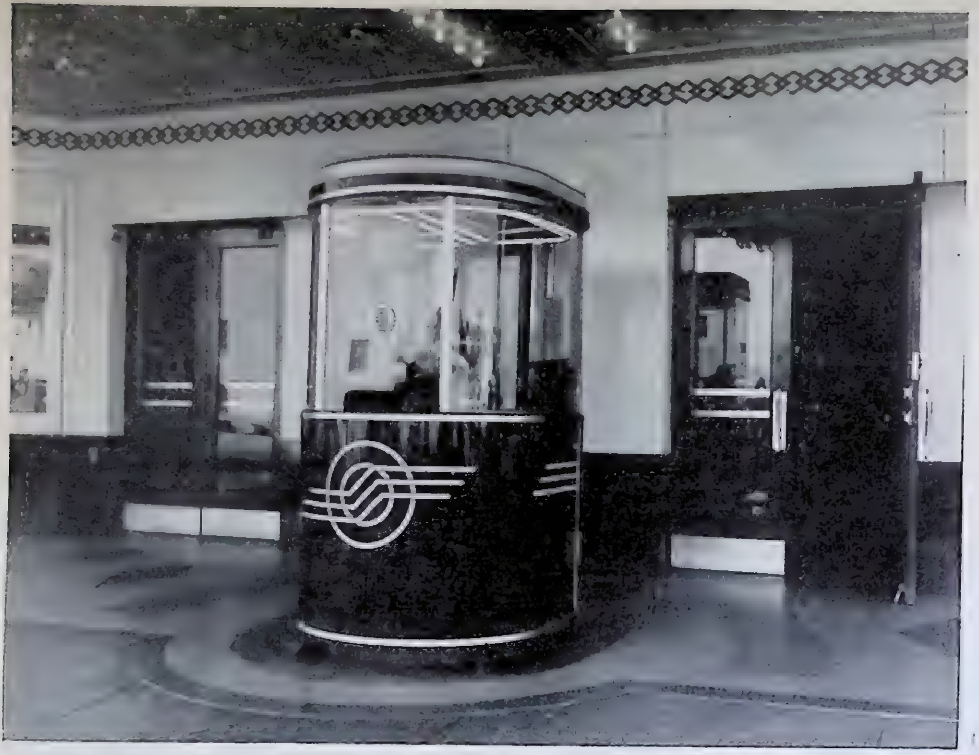
The Hyart's concession stand is located in the lobby, and the floor area immediately surrounding it is covered with tile. The interesting diamond pattern on the back wall is formed by two-toned orange chrome against a yellow wall.

The inviting lounge is made more distinctive by the flagstone enclosing wall, and the rustic-type furniture. The opposite wall is almost entirely mirrored, with only a center section of wood paneling.

CREDITS:

AIR CONDITIONING: U.S. Airco
CANDY CASE: Columbus Showcase
CARPETING: Alexander Smith
CHANGEABLE COPY LETTERS: Bevelite
LAMPHOUSES: Peerless Magnarc
MOTOR GENERATORS: Hertner
POPCORN MACHINES: Manley
PROJECTION: Simplex
SEATING: American Bodiform
SOUND: Simplex
REWINDS: Goldberg
HOLDOUT EQUIPMENT: Lawrence

The largest, fastest, superliner America has ever built, the S. S. United States, will have its two theatres equipped with American Seating Co.'s Bodiform chairs. The first-class theatre will have 352 special chairs covered in a rough-textured green polka dot pattern. In the 199-seat tourist-class theatre, Kelly green gros point will be the covering. All fabric for these American Seating chairs will be flameproofed. End standards will be aluminum, and all chairs will be finished in fireproof baked enamel, and padded with fireproof filler.



This outer lobby and boxoffice of the Lakewood Theatre, Dallas, Tex., is finished entirely in scuff-proof porcelain enamel. The decorative treatment is typical of the wide variety of colors, stenciled designs and ornamentation that are possible with this versatile material. Since porcelain enamel is not easily marred it is excellent for such locations where it is subject to constant contact and sometimes considerable abuse. Maintenance is a simple matter of soap and water, and the colors are permanent.

'Showmanship' In Theatre Building Materials

There Is Patron Appeal in the Natural Design and Decorative Characteristics of Porcelain Enamel

THERE IS A WELL-KNOWN booking agent for theatrical folk in Pittsburgh, Pa., whose most famous "last words" are "nothing takes the place of talent." To draw a simile, we add that in theatre building and decoration, "nothing takes the place of showmanship" in the choice of building or decorating materials. One of these, which is becoming almost a standard for at least certain portions of the theatre, is porcelain enamel in its many forms. Such general adoption of the material is not without reason because the color, texture and versatility of porcelain enamel truly lends itself to showmanship in building. Porcelain enamel also fills the second most important requisite and that is lifetime economy.

SHOWMANSHIP IN BUILDING

As a parallel to the theatre industry's trend, you can remember when the first supermarkets of the great grocery chains were built of plain cement or cinder block in an unimaginative aircraft hangar style which simply housed the merchandise but offered little or nothing in the way of customer appeal. When the first novelty of supermarket shopping wore off with the customers and competitive chains started in the business, imagination had to be put to work by the chains to design buildings which would attract customers. That is when the towering pilasters, giant signs, lighting effects, vivid colors, giant baskets and similar motifs began to pop up all across the country—showmanship, an integral part of selling had taken over.

The theatre field has been running neck and neck with this building trend and, naturally so, because the theatres have always sold their wares through showmanship. Most noticeable advances in this direction have been some of the newer drive-in theatres that have taken full advantage of towering entrances, attractive colors, huge signs and ingenious designs. This is true, possibly because most new theatre building has been in the suburban areas, although theatre remodeling in the more urban areas has also turned to color and design to modernize in customer-attracting manner. With the trend toward color, texture and dynamic designs came porcelain enamel in increasing amounts. Some of the reasons why are discussed in the following.

ALL IN ONE—COLOR, TEXTURE, DESIGN

Architectural porcelain enamel has taken over much of the "showmanship" of theatre building and decorating simply because it naturally offers all of the characteristics for the purpose. To begin with, porcelain enamel is a permanent, vitrified finish on sheet steel. It offers a permanent, fadeproof color and finish even in outdoor exposure; it cleans readily with soap and water; it is available in a variety of textures; it is lightweight and, being bonded inseparably to steel, can be furnished in almost any shape to which steel can be formed.

Porcelain enamel's color range is nearly limitless and offers all of the beautiful pastels and vivid solid colors that might be desired for any type of color effect. Better still, the color is stable and completely resistant to weathering, sun, grime and even polluted atmospheres such as are sometimes encountered in manufacturing locations.

MANY TEXTURES ARE AVAILABLE

A variety of textures are supplied in porcelain enamel which eliminates the onetime objection to that glossy "bathtub" shine. Modern architectural porcelain enamel is available in an eggshell matte finish in all plain colors and also a relatively deep ripple finish. In multicolor combinations, both a stippled and a mottled effect are regularly supplied to match almost any color requisite. Of course, the familiar high gloss finish is also generally available and is very desirable in many applications.

Structurally, porcelain enamel offers

both a usable variety of forms and a light weight which recommends its use in many specific applications. The most common form of architectural porcelain enamel is a square or rectangular flanged panel of about a six to ten square foot area. This panel consists of a few thousandths of an inch of porcelain enamel bonded to all surfaces of a 12 to 16 gauge sheet steel panel, Weight per square foot is negligible which eliminates the need for expensive or heavy supporting structures. This feature alone makes porcelain enamel the ideal material for high pylons, theatre marquee facia and ceilings, suspended ceilings, hanging signs and elsewhere when weight and ease of suspension may be a problem. Examples of some of these applications may be seen in the accompanying illustrations.

MATERIAL IS NOT EASILY MARRED

Complete exterior lobbies and boxoffices are very frequently finished entirely in porcelain enamel to carry out an inviting color scheme and also because the outer lobby is subject to constant contact and sometimes considerable abuse by the public. Since porcelain enamel is highly resistant to scratches, it is not readily marred by initial-scratching vandals, and stands up well under the usual scuffing and handling. Furthermore, since porcelain enamel washes clean with ordinary soap and water, lobby maintenance is a quick and inexpensive job. In fact, many owners who ordinarily employ a window washing service have the same workmen maintain the porcelain enamel at intervals.

The interior lobby, which is generally more decorative in an esthetic sense, but also subject to a great deal of public contact, is an ideal location for porcelain enamel paneling. One of the illustrations shows a typical interior lobby treated in this way.

This distinctive inner lobby, with a dignity befitting the colonial decor of a Middletown, Ohio, theatre, is completed in two-tone porcelain enamel panels with bronze ornamental studs.

Porcelain enamel also is available in various forms of tiles or panels which are ideally adapted to the wall surfacing of public restrooms and corridors leading to toilet rooms. Once again, the mar-proof surface provided by porcelain enamel plus its color variety permit the preparation of beautiful toilet and restrooms that are proof against public carelessness and outright vandalism. Sanitation, too, is assured by this easily cleaned, glass-like surface. Regular architectural panels are most frequently used but other forms also are now available. Porcelain enameled tiles, made to the same dimensions as other wall tiles, are readily available and are quickly installed on any flat wall surface with a waterproof mastic cement. A new version, however, is a block-shaped panel which is formed in the same manner as the larger architectural panels but measuring only eight inches square. These install even more rapidly than the tile size and create fewer joints.

Porcelain enamel also is available as toilet stall separators and doors and, of course, in porcelain enameled steel lavatories. It is of special importance to note that all steel plumbing fixtures are regularly supplied in acid-resisting porcelain enamel at no extra cost. Not that anyone is likely to invade your restrooms with acid, but the acid-resistant characteristic makes these fixtures stainproof and not subject to the rust stains that are so common when faucets are out of repair.

A PORCELAIN ENAMEL SCREEN

A brand new application for porcelain enamel is of interest to the drive-in theatre owner. This is a special porcelain enamel surfaced panel which is being adapted to outdoor screens. In this application, the owner gets the advantage of a weatherproof screen which can be merely washed down at intervals should dust and grime collect. The surface also is somewhat self-cleaning as a result of rain. A special eggshell surface has been developed which creates the slight "tooth" that is desired for a good screen and which cannot reflect unwanted highlights such as would result from a high gloss surface. It

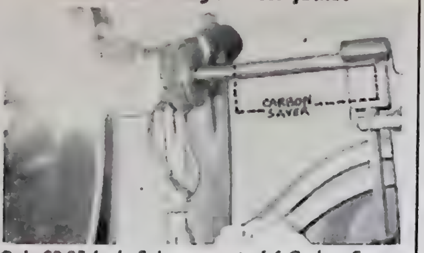
Continued on following page

PHOTOGRAPHS COURTESY, PORCELAIN ENAMEL INSTITUTE

An easily sanitized toilet room in the Lakewood Theatre, Dallas, Tex., is shown above. Note that the toilet stalls are porcelain enameled, also. The beautiful mar-proof surface is resistant to public carelessness and outright vandalism which is sometimes encountered.

This attractive powder room with walls of porcelain enamel is easily cleaned and maintained in its original beauty because of the permanent quality of the panels. It is in the Woods Theatre, Gross Point Woods, Md. Almost any type of decorative ornamentation can be executed in porcelain enamel.

FULL RUN CARBON SAVER
in action through water jacket



Only $9.95 f.o.b. Salem per set of 6 Carbon Savers
See Your Distributor or write
Full Run Carbon Saver Company
P.O. Box 107, Salem, Oregon
If you use the FREE postcard on page 36, write in this ad's Key Number 12-A.

NOW-
**A "tank-type" cleaner!
A "hand-type" cleaner!
and a popcorn blower!
All in One**

IDEAL BLO-R-VAC

Blows popcorn litter!
Vacuums everything!
Two Models— 1-1/3 and 2/3 H.P.
Picks up water!

The most versatile and practical cleaner you've ever seen! Actually 3 cleaners in one for every cleaning job in your theatre. As a "tank-type" cleaner BLO-R-VAC vacuums big carpeted areas fast—picks up water, mud and particles. As a "hand-type" unit it blows popcorn and litter to the front of the theatre for quick clean up . . . Cleans draperies, ledges, grills, everything! Sprays deodorants and insecticides. No other cleaner offers so much for so little!

CONVERTS IN A JIFFY
from a "tank-type" cleaner to a "hand-type" cleaner-blower

Sold Through Leading Distributors

TRY IT FREE

IDEAL INDUSTRIES, Inc.
5225 Park Avenue, Sycamore, Ill.

Arrange free demonstration of the BLO-R-VAC in our theatre.

NAME__________
THEATRE__________
ADDRESS__________
CITY______ ZONE___ STATE___

'SHOWMANSHIP' IN MATERIALS

Continued from preceding page

is also of interest that porcelain enamel has one of the highest reflectivity ratings of any finishing material and produces high image visibility with a minimum of projected light.

MOST SIGNS ARE PORCELAIN ENAMEL

The discussion of theatre signs has been passed over lightly in the earlier part of this discussion because this is such an important application for the material. Electric sign makers for the past thirty or forty years have made extensive use of porcelain enamel because of its high reflective values, brilliant, permanent colors, relatively light weight and ease of maintenance. No other material serves so well from these standpoints as well as offering ready adaptability to the desired design. All types of sign letters are easily formed in sheet steel and any shape which can thus be made can also be porcelain enameled. Color range is limitless and of course weathering is almost an unnecesary consideration. As a matter of fact, a number of porcelain enameled signs have been in service in exposed outdoor locations for 25 years without appreciable sign of deterioration. Because of this characteristic some states have adopted porcelain enamel for all highway route markers and directional signs. Sign-making members of the Porcelain Enamel Institute now regularly offer a ten-year guarantee on porcelain enamel signs. Once a porcelain enamel sign is erected it will serve for years without painting or maintenance of any kind except an occasional washing to remove surface grime.

Typical murals which can be rendered in porcelain enamel are shown here. Designs such as these are hand painted with porcelain enamel on steel, then fired like other porcelain enamel. They will never fade, and may be washed just like the rest of the wall.

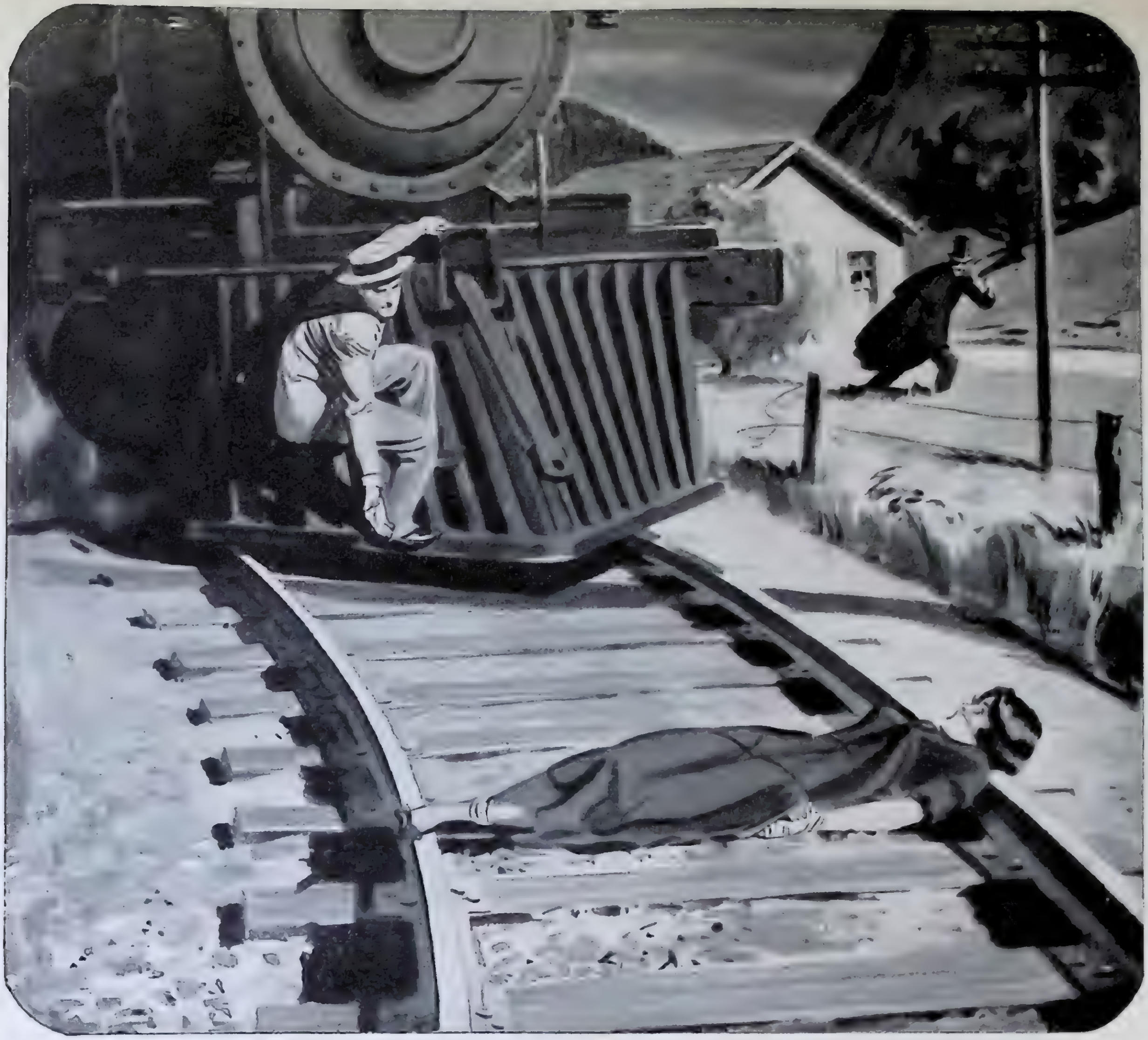
Another factor is that many of the spectaculars being erected either on new theatres or in connection with remodeling jobs are being designed as an integral part of the building. What better could be done than to finish both the building and the integral sign in exactly the same material—a feat that would not be practical with any building material other than porcelain enamel.

SPECIAL DECORATIVE FEATURES

Except for the broad range of colors and several textures which can be supplied in porcelain enamel, little has been said about other decorative features. Designs of all kinds can be readily stenciled on porcelain enamel during its manufacture and fired on as indelibly as pottery decorations. Decalcomania transfers, such as are used on pottery, may also be applied and even wood grains can be duplicated to give the effect of wood with the permanence and durability of porcelain enamel. There are also a number of artists around the country who paint murals on porcelain enamel. These are fired just like the architectural panels and give hand-painted murals the everlasting qualities of porcelain enamel. This is truly a highly versatile material which offers an expanding world of possibilities to the ingenuity of the theatre industry.

Market Basket

This California, supermarket is an example of the creative design and showmanship being expressed in porcelain enamel by the grocery field to attract customers. Theatre design is paralleling this trend, particularly for drive-ins.



Is your theatre carpet "old timey" too?

SINCE 1825
BIGELOW
Rugs – Carpets

If your carpeting is getting along in years, perhaps it's time to look at it with fresh eyes, the way your patrons see it.

Be honest. Is it "something out of the dim past" like the picture above? Does it give a has-been look to the whole establishment? If it does, it's so easy to correct this poor impression of your theatre. Just ask a group of willing-and-able carpet experts for advice.

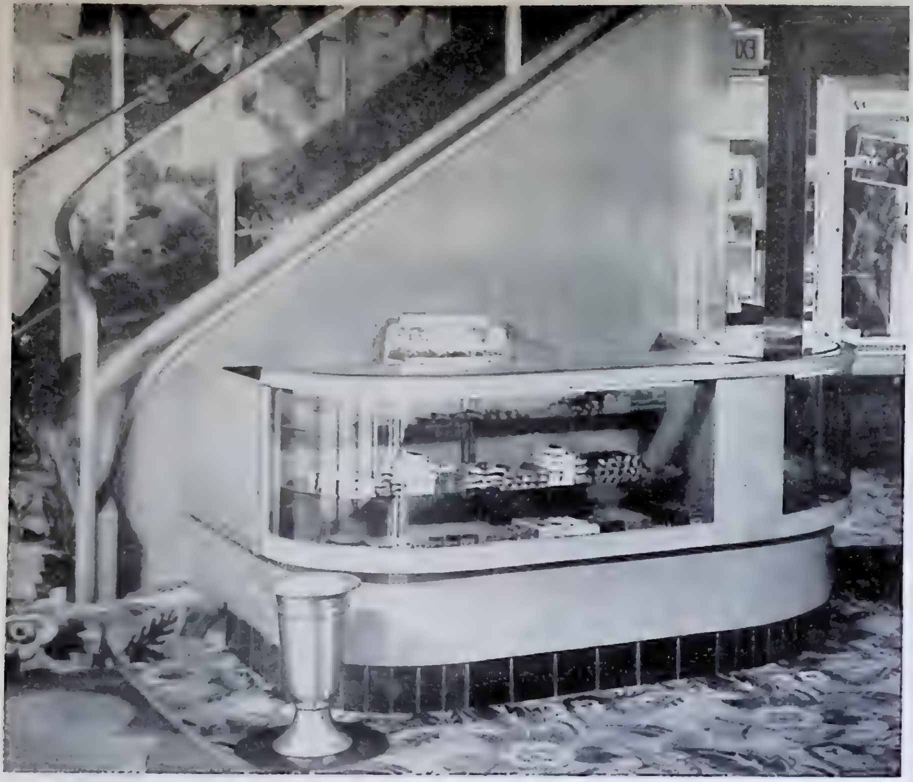
Bigelow's Carpet Counsel will prescribe exactly the carpet to fill the bill for your theatre installation. Colors, patterns, weaves and prices . . . they're full of helpful information on them all.

It's a free service. Just send your questions to Bigelow Carpet Counsel, 140 Madison Avenue. Your inquiry will receive prompt attention.

BIGELOW Rugs and Carpets

140 Madison Ave., N. Y. C.

Beauty you can see . . . quality you can trust . . . since 1825



There is rarely a patron of the Alcmeda Theatre, San Antonio, Texas, who fails to stop at this handsomely designed candy bar. Here the beauty of Formica Realwood, for the counter front and for the back wall, is enhanced by colorful carpeting aand the figured glass of the staircase.

GOOD IMPRESSIONS BEGIN-- WHERE?

Decorative Formica Offers Countless Design Ideas To Attract Patrons

What is it about a theatre that brings a person—or a couple—or a family—back again and again? What is it that makes people say about a feature, "Let's wait until it comes to the Emporium or the Bijou"? What is it that draws patrons away from their neighborhood theatre to one across town?

Every theatre manager has asked himself these and other similar questions innumerable times, and has come up with a different answer each time. He has found out through periodic surveys that, among other things, the public likes a change of scenery, they like to go farther than down the street for their night out, they "don't like the theatre's choice of shows," or maybe they prefer the "atmosphere" of the theatre on Main street. And so on, ad infinitum, while the manager continues to massage his hair.

ATMOSPHERE IS IMPORTANT

If he does everything possible to bring his customers back for more of the same by scheduling the type of features they want, what more can he do? For one thing, he can do something about "atmosphere." He can make first impressions of the physical attributes of his theatre lastingly good ones by obliging with every possible service within his means. This doesn't necessarily indicate ankle-deep carpeting or free soft drinks for children under ten.

The wise theatre manager pays close attention to the physical properties of his house. Patrons like neatness, color, luxurious decorations, comfort and courtesy. Their attitude very often is "entertain us, and give us the best of accessories." That is why management cannot put too much stress on detail: the lighting, the decorations, the seats and seating arrangement, the cleanliness of the restrooms.

QUALITY IS ALWAYS BEST

It pays to get the best when building or remodeling. Maintenance problems will be less of a headache and the theatre will gain in prestige and patronage, all other things being equal.

By the use of modern or contemporary materials, it is possible to substantiate any "mood" or decorative whim. These materials are designed to attract and please the eye of the patron and the pocketbook of management. Furnishings, for instance, are being installed in new and remodeled theatres for comfort as well as for durability. Decorations and appointments are distinctive for their uncommon beauty as well as for their ease of maintenance. Foyer, lobby, lounges—all are equipped for service as well as beauty. "Impressions," in a theatre, then, may start anywhere.

A prominent role in the scheme of things is assumed by decorative Formica. Wherever decorative or highly protective surfaces are required, there Formica is likely to be found, satisfying the needs of beauty, utility and long-range economy.

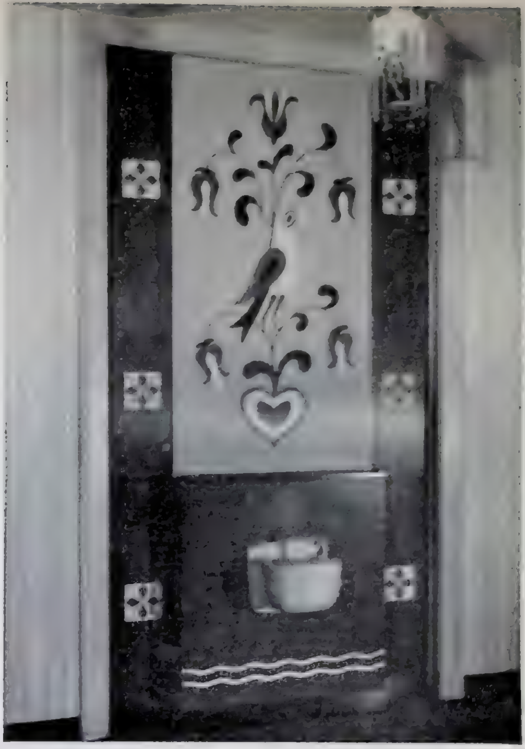
Formica, which is a laminated plastic, the results of heat, high pressure and spe-

Impressions of a theatre begin at the ticket booth. This one of the Alcmeda Theatre is clean and smart, and it "says" so. Big reason is the attractive Yellow Moonglo counter and wall panels, all of which are Formica topped.

cial pigments, is available in over 100 attractive colors and patterns. They range from modern "decorator" patterns, like "Fernglo," "Skylark" and "Softglo," to rich natural wood pattern reproductions like "Picwood."

AN APPROPRIATE DUTCH DESIGN

Taking full advantage of Formica's rainbow of colors, John and Drew Eberson, architects, created an appropriate Pennsylvania Dutch effect for the King Theatre, Lancaster, Pa., by employing several designs indigenous to the locality. The inlaid panel behind the drinking fountain, shown on this page is an outstanding example. Striking and bold colors were used also for the lobby doors which are paneled with Formica. Elsewhere the Dutch effect is carried out by eye-filling floor and ceiling designs.



Formula for brightening up a drinking fountain is to use inlaid Formica in colors that are gay and entertaining. The Pennsylvania Dutch design is particularly eye-filling, a unique tribute to the industrious and creative people of Lancaster, Pa., where this fountain is located in the King Theatre.

The management of the Alemeda Theatre gets nothing but favorable comments about the ladies' lounges from feminine patrons. This generous-sized dressing table, finished in Gray Pearl Formica, is easy to keep clean and sparkling.

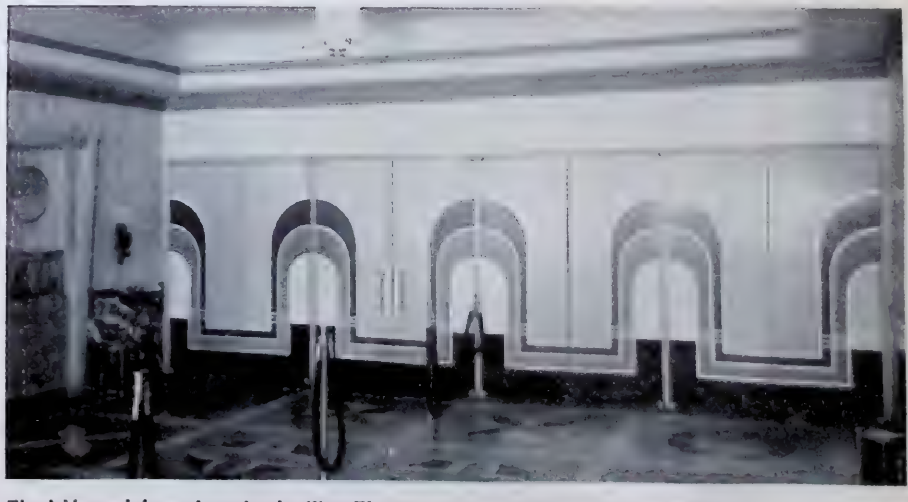
Of prime importance, to women especially, are comfortable, clean-looking and sanitary washrooms and lounges. A carelessly kept restroom can do more to impair a theatre's reputation than lack of any other patron convenience, whereas a little modernization in these spots goes a long way to insuring continued good public relations.

FORMICA DRESSING TABLE

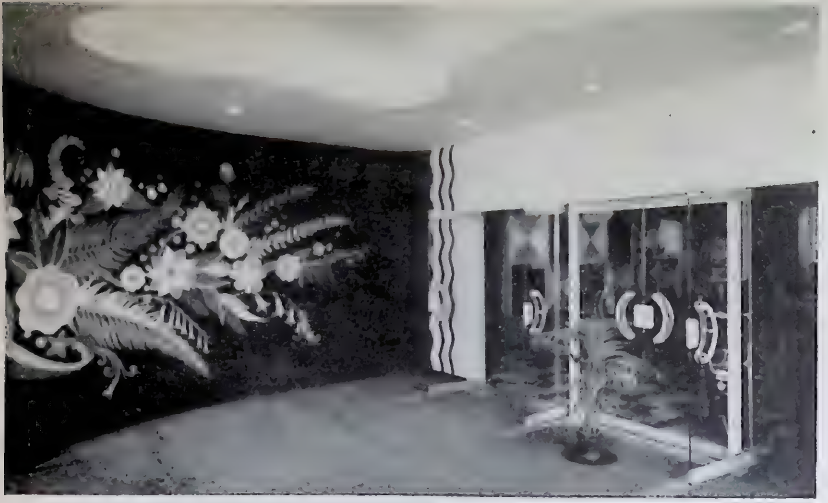
Outstanding examples of what can be done along these lines are to be seen in the ladies' lounges of the Alemeda Theatre, San Antonio, Tex. There are two, somewhat similar. Strikingly unusual are the two large dressing tables, formed of low, sweeping arches with curved ends. The tops, edges and diefronts are covered with smooth, easy-to-clean Gray Pearl Formica. Large mirrors further enhance the beauty of the units, making the rooms seem many times larger than they actually are.

The decorative and design possibilities of Formica are practically limitless. Walls, tables and counters create a better impression and look better and more colorful for wearing it. Formica is also recommended for heavy traffic areas and applications where use and abuse is greatest, including entrance and foyer doors, kick and push plates, drinking fountain back-panels and counter and table tops in boxoffices, check rooms and telephone booths.

Admittedly, Formica is a "selected short subject," but sometimes it is one of the minor added attractions—and not the screen feature—which creates lasting impressions among theatre patrons. What is more, decorative Formica is practical as well as versatile, giving years of clean, trouble-free service. And no feature will ever outlast the "long run" which Formica promises any theatre.



The lobby and foyer doors in the King Theatre are no problem to clean. Striking in appearance, the Formica inlaid doors are in keeping with the general "Pennsylvania Dutch" decorative motif.



This striking wall decoration in the Belmont Theatre, Youngstown, Ohio, is painted with pastel colors directly on a black background of hard plaster wall. The plaster ceiling is in powder blue, and the whole effect is further enhanced by a gold terrazzo floor with decorative aluminum strips.

WALL TREATMENTS TO GLAMORIZE THEATRES

Acoustical Materials, Rich Fabrics And Good Design Result in Successful Decoration and Sound

by MICHAEL J. DeANGELIS*

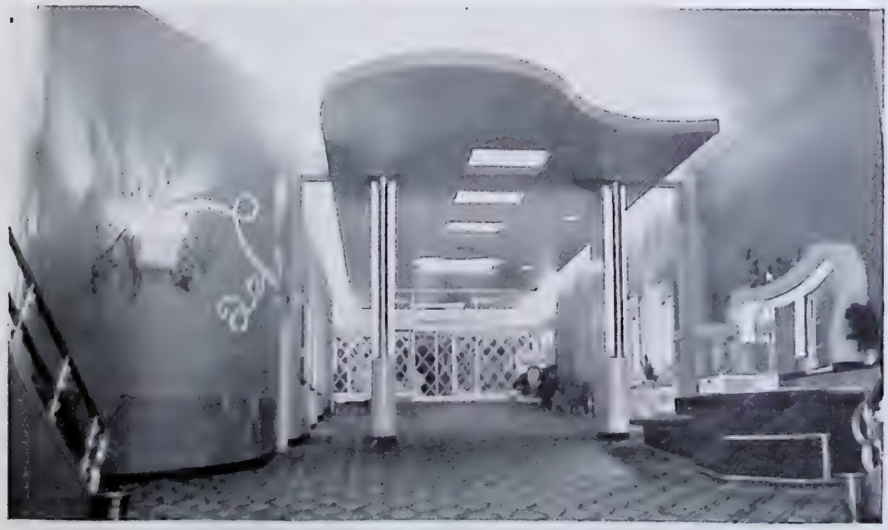
THE MULTITUDE of materials and fabrics which are available for dressing the walls of theatre interiors have made this particular field of decoration especially fascinating to the writer.

In order to show how certain architectural problems may be solved and what may be achieved by good wall treatments I will describe several of our theatre projects which are illustrated on these pages.

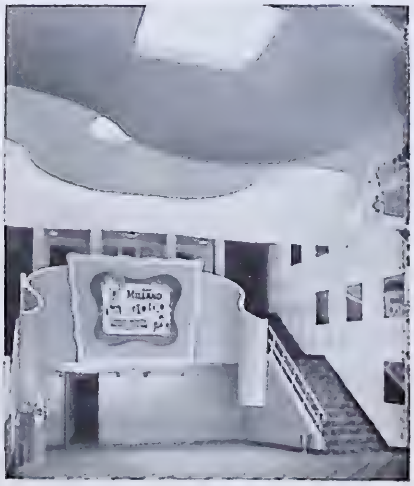
The Paramount Theatre in Rochester, New York presented us with a very special problem. In the first place it was a complete remodeling job, but the structural part of the building had to be kept unchanged. Most of this remodeling was done in a very large entrance lobby and a very high foyer.

To reduce the apparent height of the ceiling in the inner lobby, a suspended ceiling of metal lath and plaster in a deep rose color was hung from the original high ceiling. There are coffers or domes of indirect light in this roof deck which is designed in a wavy pattern. The coffers have a silver leaf finish in pink cold cathode lighting strips. The side walls of the lobby are of figured birch Flexwood applied on plaster walls. An ornamental design in bone white and stainless steel decorates the upper wall. The 40x60-inch display frames in the lobby are formed of natural pickled oak and indirectly illuminated.

An unusual refreshment stand is made of maroon Carrara glass with a Formica top. The backbar of the stand has a flesh-tinted mirror framed with a cast plaster,



In the Paramount Theatre, Rochester, N. Y., the architect had to deal with an extremely high ceiling, thus the creation of the suspended fin. The walls here are of figured birch Flexwood applied on plaster, and the ornamental design is a bone white and stainless steel pattern. The stairway balustrade is of brushed aluminum with glass spherical ornaments.



The handsome attraction panel between the Paramount staircases was manufactured on the job and painted in a cool powder blue. The sidewall treatment by the stairways is formed of cast plaster reeded sections, alternating with flesh-tinted mirrors.

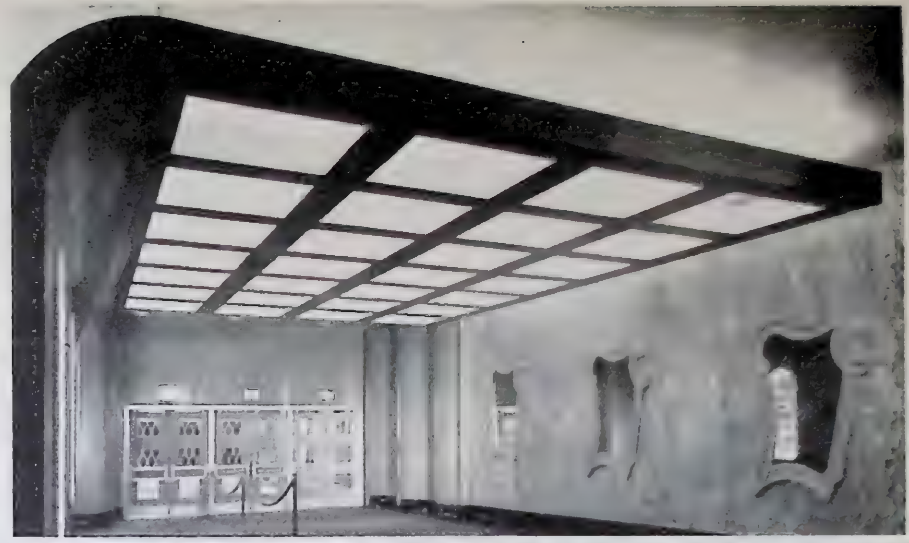
---

*Michael J. DeAngelis is a registered architect specializing in the theatre field. His articles have appeared many times in MODERN THEATRE.

indirectly lighted cove around the mirror. All the lighting used is cold cathode.

On the stairways the balustrade is made of brushed aluminum railing with glass spherical ornaments. The sidewall treatment by the stairways is of cast plaster reeded sections alternating with flesh tinted mirrors. The beaded moulding between the points of the wall panels is painted in white gold paint. An attraction panel between the staircases was madė of a fluted plaster that was manufactured on the job and painted a cool powder blue.

The Paramount lobby slopes down to the theatre into a foyer that has a ceiling about 30 feet high. This large foyer ceiling has a secondary dome, also indirectly lighted, with an abstract lighted dome at the highest point of the ceiling.

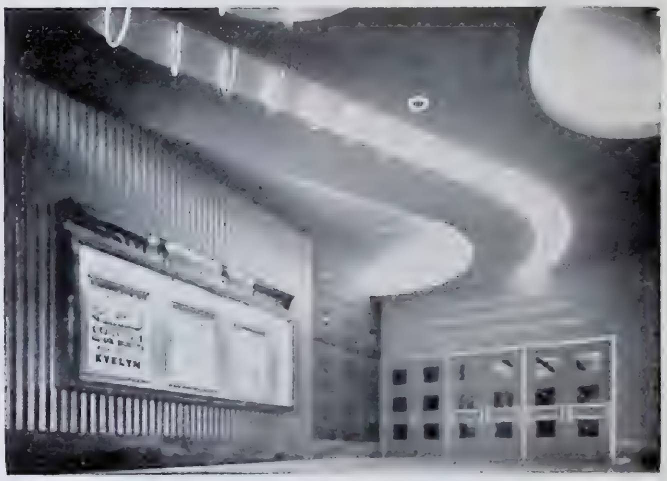


Marbella paper in blue with gold vein through it was applied to hard plaster walls in this attractive inner lobby of the Shea Theatre, Ashtabula, Ohio. The mirror frames were custom made for the theatre of cast plaster. The egg crate false ceiling is deep gray plaster.

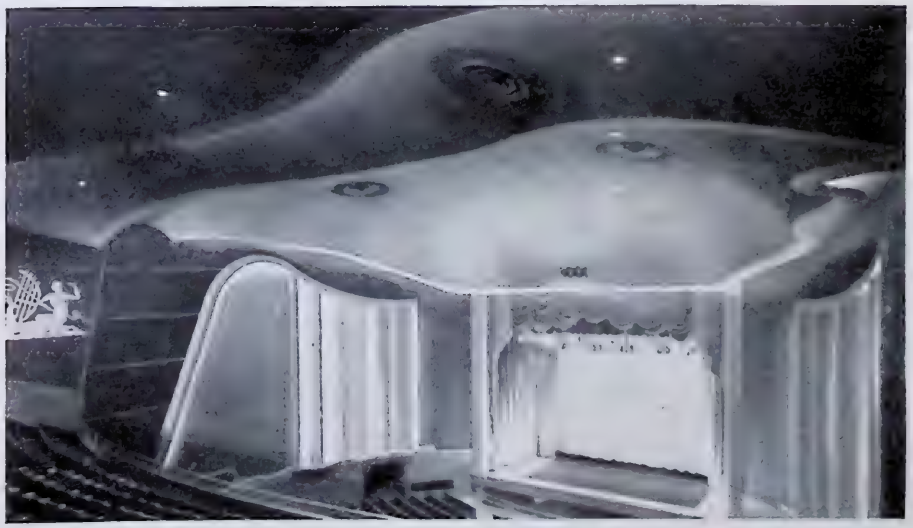
HIGH CEILING PRESENTS PROBLEM

The element of design enters the picture very much in our work on the Shea Theatre, Ashtabula, Ohio. This auditorium had a very high ceiling and had to be designed from the acoustical angle first, decoration second. We tried to keep the lines as simple as possible on all sidewalls, and we combined lighting in a varied color combination to achieve a homogeneous array of colors, lighted by acoustical treatment. We used fabric and acoustic plaster to achieve the design and the acoustic treatment for a successful decoration and for good sound.

In this view of the Shea's outer lobby is a wall section near the doors of powder blue leatherette quilted with white buttons and aluminum strips. This material is plentiful and not expensive, and creates an attractive finish for walls.



The auditorium ceiling is painted deep mauve, with coves of pink cold cathode on a dimmer. The walls are covered with a deep blue velour bordered with aluminum paint. An oramental wall design is painted in bone white. There are fluted coves near the proscenium arch with two strips of cold cathode lighting each. Also each vertical cove has several colored cold cathode strips and this lighting in on a dimmer to lower the light intensity during the performance. The colored strips are red, amber, blue, gold, pink and white. Advire Flexwood applied on hard plaster forms the wainscot in the auditorium.

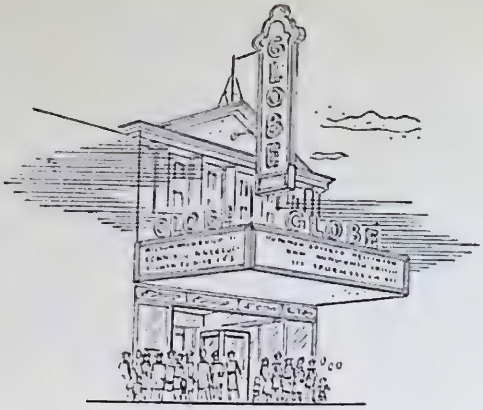


Deep blue velour covers the walls of the Shea's auditorium, and the ornamental design is painted in bone white. Fluted coves near the proscenium arch create a beautiful effect with colored cold cathode light. Advire Flexwood applied directly to hard plaster forms the wainscot walls.

The lobby ceiling in the Shea is about 16 feet high and a suspended egg crate was hung about two feet beneath it. This false ceiling is deep gray Gold Bond plaster with the ceiling above it in rose. The illumination is with cold cathode strips in pink. Walls are covered wth Marbella paper in blue with a gold vein through it applied to hard plaster walls. Interestingly designed mirror frames were made of cast plaster.

In the outer lobby a wall section near the doors is of powder blue leatherette quilted with white buttons and aluminum strips. This material is easily available and is not too expensive. The walls and ceiling are gray plaster, with a mural on one side which is lighted indirectly by a pink cold cathode strip from a hung stainless steel lighting trough. Lighting on the sidewalls is composed of vertical fluted bands in a shade of rose, and the curva-

Continued on following page



"OUT FRONT"

Business firms, like fingerprints, are never alike. No matter how similar they *appear* to be, one will inevitably stand out.

In more than 25 years of service, National Theatre Supply has come "OUT FRONT." This is a result of National's determination from the very start that there would never be any compromise with *quality* . . . that it would be built on the solid foundation of *responsibility* . . . and that it would grow through its outstanding *service* to you — the exhibitor.

And these three basic factors — quality, responsibility and service — remain today . . . Three basic factors that serve as a symbol of dependability and an inspiration for continued leadership through the years ahead.

Why not contact National today and step "out front" with the leader.

29 Branches...
NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.
from Coast to Coast

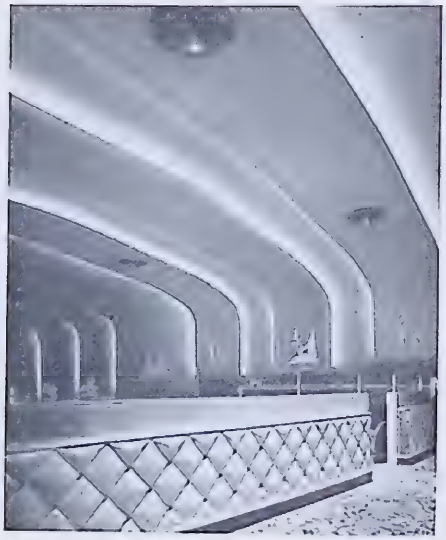
THEATRE WALL TREATMENTS

Continued from preceding page

tures of these walls was designed to back up the acoustic volume in the standee space behind the theatre.

We ran into another problem with the Mancuso Theatre, Batavia, N. Y. For treatment we carried the entire width, which is 90 feet, in panels of light, acoustic plaster and cast ornament design. We rolled the entire ceiling and carried it to wainscot height on both walls. We did not use any fabric in this job, we just let the color and structural self make up the design and pattern.

In designing the acoustical treatment we worked out the plan with RCA and the acoustical engineer, and found that the contour of the ceiling and shape of the theatre lended itself to one of the best acoustical treatments that we have ever constructed. We feel certain this was due to making an analysis of the problem before designing.



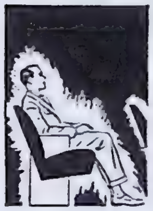
This unusual rolled ceiling in the Mancuso Theatre was carried to wainscot height on both walls, with color and form creating the design. No fabrics were used on the walls.

The color of the Mancuso ceiling is powder blue with the bone-white, cast plaster coves in a circular design with cold cathode lighting strips. All of these are on a dimmer. Cast designs on the walls are bone white, as is the dado, with the color below a dusty rose. A white leatherette, padded and buttoned fabric was used on the rail behind the seats, with the top rail in a golden hue.

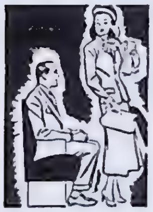
In the Daniel Webster Theatre, Nashua, N. H., we used velour fabric panels with a combination of cast plaster and mural design. The panels are backed with Fiberglas insulation to absorb any reverberation of sound and the entire ceiling is in acoustic plaster in water color. Design was very simply achieved as the auditorium height was in comparison with the width of the theatre.

Push-Back's Easy "IN-and-OUT" Convenience

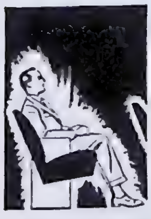
Will Boost Your Concession Sales!



1—Here's the normal, comfortable position of the Push-Back Auditorium Seat.



2—Seated persons need not stand. A gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position. No standing up. No inconvenience.

Make it easy for your patrons to buy more popcorn, candy, and soft drinks by installing modern Kroehler Push-Backs. Their *easy* "In-and-Out" features eliminate all inconvenience and embarrassment of patrons' visits to and from your concession stands.

Get the complete story of the new Kroehler idea of "showmanship in seating." See why new Kroehler Push-Back* Theatre Seats will pay off in word-of-mouth advertising for you . . . and in cash at the box office. Please write nearest office.

*"PUSH-BACK" is a trade-mark owned and registered by Kroehler Mfg. Co., Naperville, Ill.

KROEHLER *Push-Back* THEATRE SEATS

THE WORLD'S FINEST THEATRE SEATS

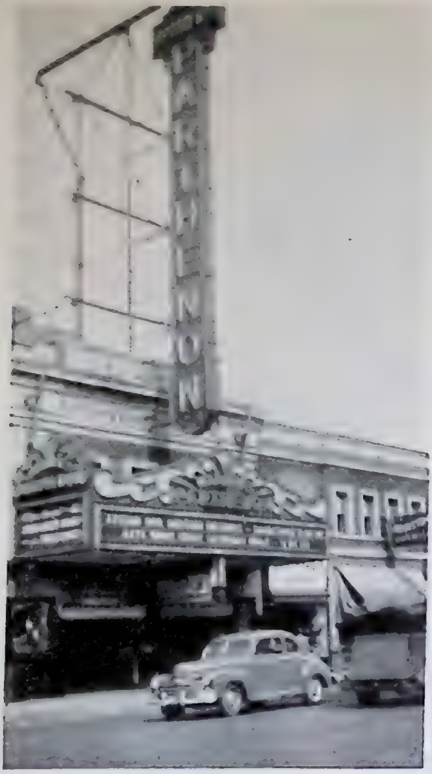
Chicago 11, Ill.
666 Lake Shore Drive

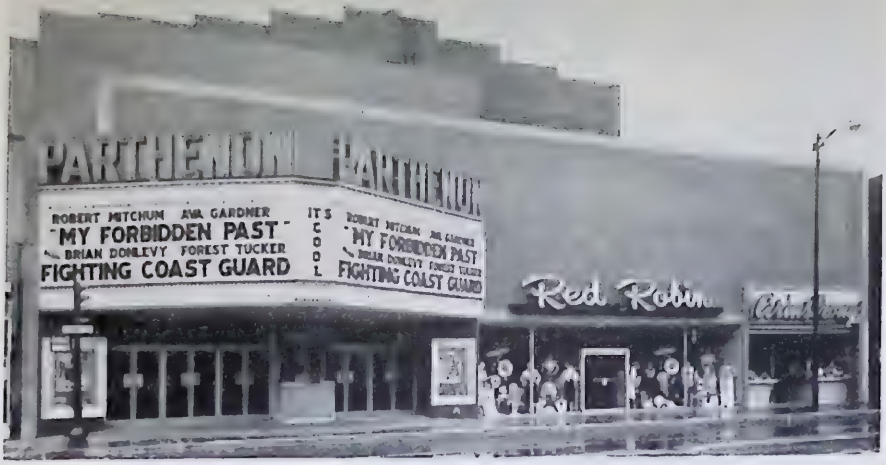
New York 16, N. Y.
One Park Avenue

Los Angeles 7, Calif.
2028 So. Vernon Avenue

Dallas, Texas
2023 Jackson St.

Canadian Theatre Chair, Ltd.
40 St. Patrick Street
Toronto 2B, Canada





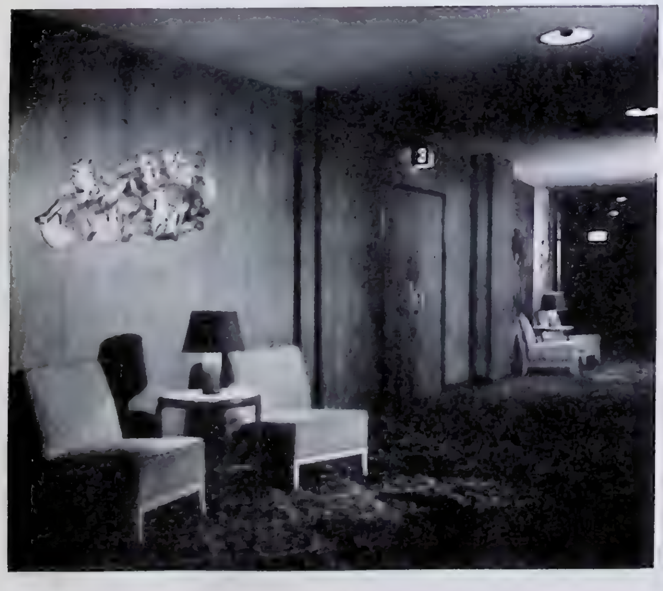
A street widening project required that the old Parthenon, at left, be set back 15 feet. The picture above illustrates how effectively this was accomplished by skillful modern design.

Remodeling Lops 15 Feet from Theatre Yet Creates More Spacious Feeling

Efficient Space Planning Is the Key

It would be natural to think that the removal of 15 feet from a theatre lobby would be a serious loss, yet astute architectural planning of the remodeling of the Parthenon Theatre, Hammond, Ind., actually resulted in several important gains.

Occasioned by a street widening which was part of a civic program, the approximately $125,000 remodeling project required that the Parthenon, which had formerly jutted out into the street 15 feet beyond its neighboring buildings, be trimmed back to create a uniform street width.



The woodwork in the Parthenon's remodeled foyer is walnut veneer, finished in a silver ebonized tone. The ceiling is formed of acoustical plaster, and indirect lighting is used.

This loss of space, an area of 600 square feet, was compensated admirably by efficient planning of the interior. By the removal of one stairway and the widening of the other to accommodate the 2,200 seating capacity, a more efficient holdout area was created, solving a major problem on weekend showings. The elimination of one stairway also allows patrons from the balcony to spill only at one side of the lobby direct to the outdoors, eliminating the cross circulation occasioned by two stairways, again achieving better standee space.

AN ILLUSION OF GREATER SIZE

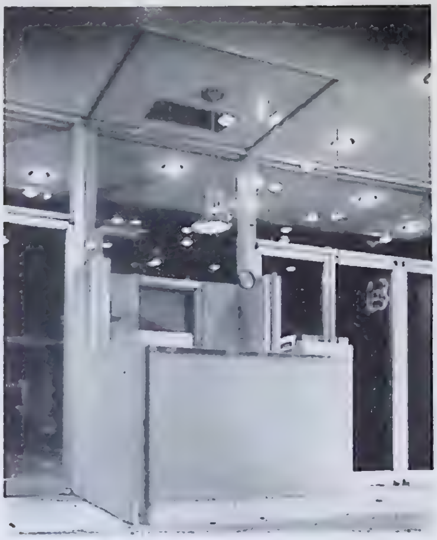
A rearrangement of the restroom facilities, as shown in the before and after architectural plans on the opposite page, also opened up the general appearance of the lobby in such a way that it actually looks much larger than before. This illusion is further created by the glass entrance as indicated in the photograph of the remodeled theatre. Due to the narrowness of the entrance a completely open feeling had to be obtained, and this was further developed through the use of a very unusual boxoffice design. The sides of the boxoffice are of light gray marble with a stainless steel front facing. The all glass enclosure runs from the top of the ticket counter to the soffit of the marquee and is set in aluminum frames. The boxoffice door also is aluminium.

The new exterior of the theatre is of Roman brick in a stack bond, with the front and the trim at the top of the facade composed of granite. The identification sign and marquee are fabricated of porcelain enamel steel, with Bevelite changeable copy letters.

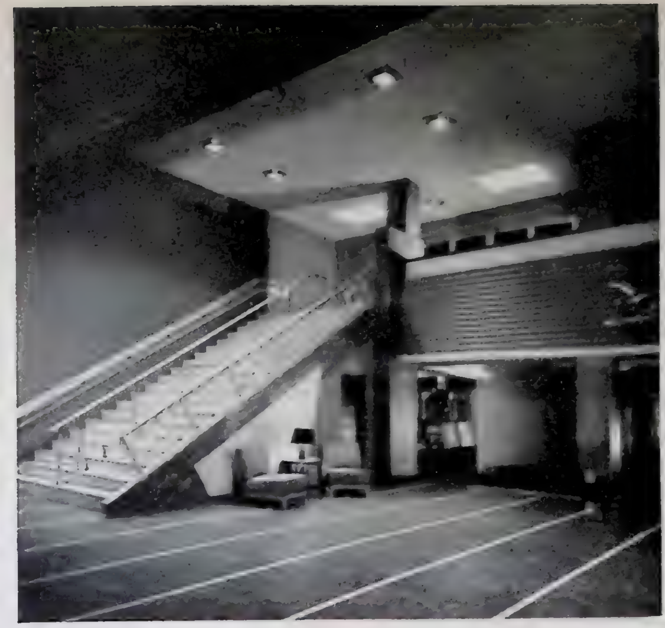
Marble was used on the interior stair facing, wall base, and certain pylons. The woodwork in the foyer and lobby is walnut veneer finished in a silver ebonized tone. Ceilings are formed of acoustical plaster, and the lobby flooring is vinyl plastic floor tile. The stair railings are constructed of plate glass with etched ornamentation, and all lighting is achieved with various types of indirect fixtures.

New air conditioning equipment was installed for the lobbies and foyer, inasmuch as the original air conditioning system was sufficient for the auditorium but not for the lobbies. With separate controls, when the house is full and the load in the auditorium taken care of, there are times when the lobby sections can be completely shut down.

The Parthenon was built in 1913, in a strategic downtown location, and has been operated successfully since its inception. The property is owned by Carl Kleihege and has been leased to Warner Bros. for many years.



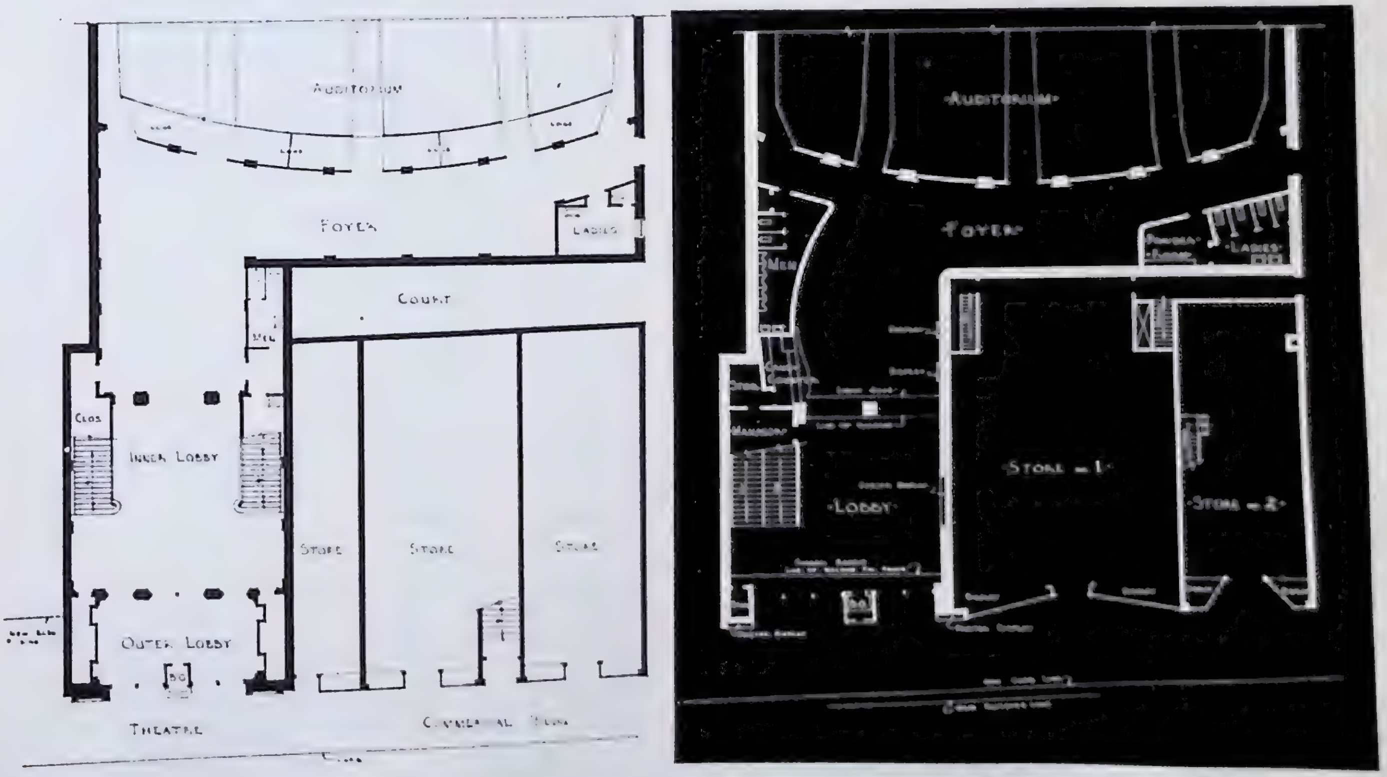
This extraordinary boxoffice adds to the open feeling of the Parthenon's exterior. The sides are of light gray marble and the front facing is stainless steel. The all-glass enclosure extends to the soffit of the marquee from the top of the ticket counter.



This wide stairway in the lobby replaces two narrower ones, and avoids cross circulation of traffic. Note the handsome plate glass stair railings decorated with an etched design. Flooring is vinyl plastic tile.

CREDITS

Acoustical Plaster: U.S. Gypsum "Sabenight"
Air Conditioning: Worthington
Architects: Rapp and Rapp
Boxoffice: Kawneer
Decoration: Rapp and Rapp
Marquee Letters: Bevelite
Plumbing Fixtures: Kohler



Above left is the floor plan of the Parthenon before remodeling. The new plan clearly shows how the greatest advantage was taken of the space left after cutting off 15 feet of the front. Rearrangement of the restrooms and removal of one stairway were important changes.

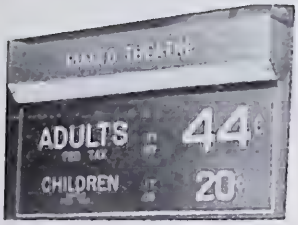
IN this installment of his manual on preventive maintenance for the theatre, L. E. Pope, purchasing agent for Fox Midwest Amusement Co., discusses the care of equipment in the theatre lobby and foyer. He stresses the fact that concession machines, such as beverage coolers, drink dispensers, ice cream cabinets and popcorn machines, will last longer and cost less for upkeep when they are cared for at regular intervals.

L. E. Pope

CONCESSION UNITS

PART VIII: MAINTENANCE OF BOXOFFICE, LOBBY, FOYER AND CONCESSION EQUIPMENT

by L. E. POPE



G—Price Sign

Have price sign clean and well illuminated. Locate just above eye level. A neat, well illuminated price sign will speed up ticket sales and avoid many unnecessary questions by patrons.

H—Boxoffice Chair

The boxoffice chair should be an approved type of cashier's chair, with adjustable foot rest. It is important to have seat height adjusted so cashier can speak direct to patron and have foot rest that can be readily changed to fit cashier. The back of the chair should be of the posture adjustable type.

II. LOBBY

A—Display Cases

Refer to Subject 20, Paragraphs 1 and 2.

B—Guide Rails and Ropes

See that all rails, posts and ropes are secure and safe. Wall and post fittings should be strong and secure to prevent pulling out or breaking. Provide space to hang ropes and store post or rails not in use. Care of the items, both in use and storage, will prevent excess wear and tear and extend normal life. Always cover guide rail or post holes, when post has been removed, with blank well cover to prevent accidents.

C—Ticket Box

Locate ticket box so as not to interfere with the patrons' entrance and exit. Keep in good repair and lock ticket box while in use.

III. FOYER

A—Display Cases

Refer to Subject 20, Paragraphs 1 and 2.

B—Guide Rails and Ropes

Refer to Subject II B.

IV. CONCESSIONS

A—Candy Cases

Keep candy case clean, well stocked, well illuminated and in good repair. When not in use, close doors to save refrigeration and keep candy clean, cool and hard. Do not stack candy so as to block air path thus obstructing air circulation.

B—Case Cooler

Little attention is given most case coolers until they fail to function. The life of the case cooler can be extended and upkeep costs reduced by spending a few minutes on it at regular intervals. Case coolers consist of a motor, compressor, condensing coil, evaporative coil, and fan. There are valves, switches and controls that require little attention if kept clean and adjusted. Once or twice each month clean the condensing and evaporating coils as the effectiveness of the case cooler depends on air contact with these coils; air does not contact the coil that is coated with lint, dirt and grease, and the amount of air passing through these coils is reduced.

Some units have sealed motors and require no oil. Others are belt driven and have oil cups on the motor requiring a few drops of light oil about once each month. Keep belts snug so they will not slip. Lubricate fans, unless the motor has sealed bearings, about once each month.

Be sure to pipe condensation from expansion coil to drain or catch in a pan and empty at regular intervals. Where air filters are used they should be cleaned or replaced every 60 or 90 days, or when filled with lint and dirt.

Do not stack boxes or other objects where they will obstruct air circulation of condensing coil. Make sure case cooler electric service is used to protect motors and do not fuse more than 50 per cent above total amperes of unit.

A breaker type switch with proper size heat coil should be used to break circuit in case of a short or overload. This will not only protect your unit, but may prevent a fire and will extend the life of your cooler.

C—Beverage Coolers

Beverage coolers, wet or dry type, should be cleaned at regular intervals. Keep coolers closed when not in use as the stock will cool faster and compressor will operate less, thus extending its life and saving power. Keep cooler well stocked at all times to insure ample supply of cold drinks. Beverage coolers have a cooling unit to care for. Refer to Subject IV, Item B, as same care should be given beverage cooler as cooling unit of case coolers.

D—Drink Dispensers

There are many types of drink dispensers in use. The construction of each type differs, therefore, follow manufacturer's

LAST LONGER WITH PROPER CARE

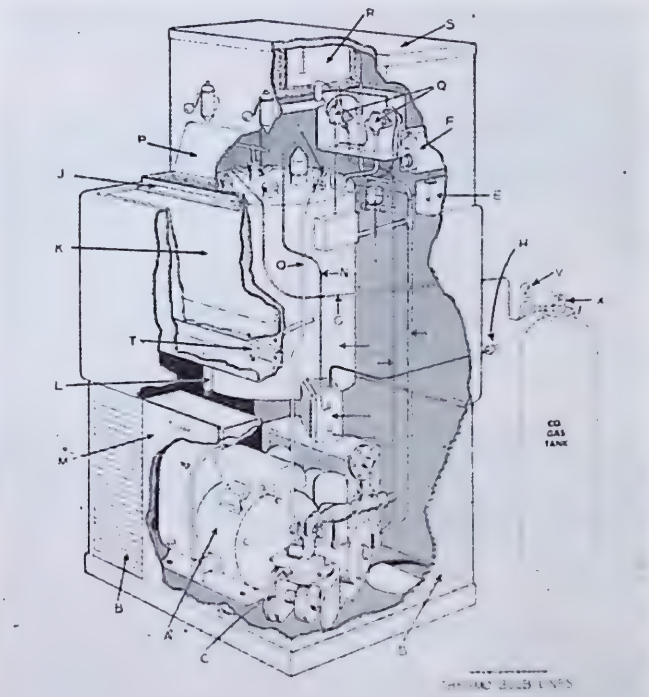
instructions for care and operation. Drink dispensers, like other equipment, will operate with less maintenance and have an attractive, inviting appearance if kept clean. Most dispensers have a refrigeration unit that requires same care as Subject IV, Item B.

E—Ice Cream Cabinets

Ice cream cabinets require the same care as beverage coolers, except they should be defrosted at regular intervals. Defrosting can be accomplished by turning machine off a few hours if you have no frozen stock, or by removing stock and melting frost with hot water to expedite the defrosting before stock can melt.

After frost and ice have melted, clean out unit and wash with solution of soda and water. Dry case before replacing stock. Do not permit too much ice and frost to collect in cabinet as ice and frost insulate and keep cabinet from holding low temperatures. For care of cooling unit, refer to Subject IV, Item B.

Points to Check on a Beverage Cooler



A — Hermetically Sealed Condensing Unit
B — Removable Grills
C — Water Pump
D — Carbonator Water Level Switch Control
E — Two Pole Thermostatic Switch Control
F — Single Pole Thermostatic Switch Control
G — Gas Line Inlet
H — Electrical Supply
I — Thermostat Control Tube
J — Disappearing Stainless Steel Sliding Cover
K — Removable Stainless Steel Ice Pan
L — ¾" Drain Into Drip Pan For Permanent Hookup
M — Removable Waste Pan
N — Electrode Control Line
O — Water Inlet Line
P — Removable Drip Pan
Q — Expansion Valve
R — Cold Wall Refrigerated Syrup Container
S — Removable Formica Serving Top
T — Tubing Drain From Drip Pan
U — Solenoid Valve
V — CO_2 Pressure Regulator Gauge
W — Insulated Everfrost Refrigerated Carbonator & Water Cooler
X — CO_2 Shut Off Valve
Y — Suction Line
Z — Liquid Line

F—Popcorn Machines or Warmers

Sanitation. It is important to keep the popcorn machine spotlessly clean just as it is necessary for the operator to be clean. A clean machine improves popout. Eye appeal helps to sell the popcorn. When the machine is closed for the night, do not leave popcorn strewn about on the bottom of the pan, but wipe it out.

Clean the interior of the machine with Bon Ami or soap, if necessary, to get the interior of the machine perfectly clean and free of grease. If this is not done regularly, this grease accumulation becomes rancid, resulting in the popcorn having a peculiar odor. Allowing grease to accumulate creates a fire hazard.

Care of Kettle. The popcorn kettle should be removed, cleaned and scoured at least once a week and more often if necessary. Keep the kettle as clean and bright inside and out as any cooking utensil in your home. All that is necessary to clean the kettle is a little elbow grease and an inclination on the part of the operator to keep it clean.

A stiff brush and good strong soap will clean out the kettle even when it becomes carbonized or black. Never use lye or any chemical which might disintegrate the aluminum. Never let water come in contact with the heating element. When there is a black kettle, use steel wool in the process of bringing the kettle back to original brightness. Never use a knife or steel tool in cleaning the kettle as the steel will scar the kettle, making it more difficult to clean.

Electrical Trouble. When you have the proper voltage and the line to your machine is not overloaded, the only possible chance of your kettle not heating properly would be in a loose connection to the machine or a burned-out element. This often happens and where trouble like this is suspected an electrician should be called at once. Do not leave the kettle switch on when popping corn unless you remain at the machine. Keep seasoning in the kettle and the lid open. The smoking of the seasoning will remind you that the switch is on.

One of the most important features of your machine is to make sure your electric service to the machine has ample capacity. If you do not have the equipment to test your voltage while the machine is in operation, your local power company will do so for you. After you know your power lines are correct to the machine, the next most important feature to good popping is to instruct your help as to how to operate for best results.

After emptying each batch of popcorn from the kettle it is advisable to wipe the edge of the kettle to take off all surplus seasoning. If this is not done the tendency is for the surplus seasoning on the edge of the kettle to run down and possibly seep into the inner part of the kettle through the electrical contacts and possibly cause the heating element to burn out.

CONTINUED NEXT MONTH

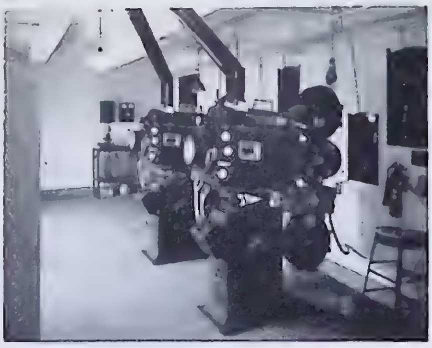
Keep the Generator Clean and Properly Oiled With All the Electrical Connections Tight For Long, Trouble-Free Operation

by WESLEY TROUT

Wesley Trout

It is good to see in the construction of new theatres and remodeling of old theatres that more attention has been given to the construction and equipping of the "heart of any theatre"—*the projection room.* In my treks from time to time, I found projection rooms in small towns equipped with the very latest projectors, high intensity arcs, coated lenses, enclosed automatic rewinds, high fidelity amplifiers, soundheads of the very latest design, and general conveniences and appointments that made it a real pleasure for the projectionist to work with. Too, I noted, in most every projection room the projectors were equipped with electric changeovers which made smooth and quick changeovers.

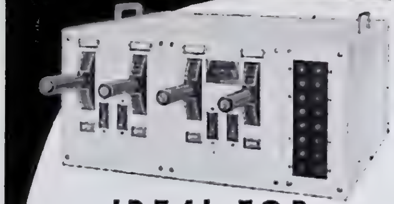
At this time I am not going to go into detail regarding the size, location, sound and fireproofing of projection rooms, but to those contemplating remodeling or construction of a projection room in a new theatre, I shall be happy to furnish complete data. On this page is a photograph of a modern, well-equipped projection room that I think serves as a good guide. I advise consulting local authorities regarding types of material and general construction of walls and ceiling. Personally, I always have recommended hollow tile for its fine fireproof and soundproofing qualities. I



This all-concrete projection booth in the Vogue Theatre, Halifax, N. S., is a model of good layout, proper lighting and modern equipment.

Continued on page 26

NEW
POWERSTAT
LIGHT DIMMING
EQUIPMENT
Packaged
ASSEMBLIES
with COMPLETE
FACILITIES



IDEAL FOR THEATRES

Here's an economical POWERSTAT Dimmer, a PACKAGED assembly, designed to provide that "professional" touch to your stage presentations . . . at low cost.

New redesigned line provides for greater number of connections, choice of 3, 4, 5 and 6 circuits (all of 2000 watt capacity) and various handle combinations. Units are compact in size and light in weight, and offer maximum flexibility.

LEARN HOW YOU, TOO, CAN ENJOY PACKAGED DIMMING. WRITE FOR BULLETIN D651P TODAY.

THE SUPERIOR ELECTRIC CO.
BRISTOL, CONNECTICUT

2012 DEMERS AVE., BRISTOL, CONNECTICUT

☐ Send me Bulletin D651P

NAME__________
COMPANY__________
CO. ADDRESS__________
CITY__________
ZONE______ STATE______

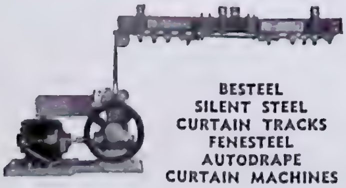
2 ways to look at it... from a side seat!

CYCLORAMIC CUSTOM SCREEN
Starke
GIVES YOU "CENTER SEAT VISION"
From every seat in the house!
Eliminates glare and distortion! . . . Gives amazing new depth!
Perfect sound transmission! . . . No perforations!

Manufactured by
B. F. SHEARER COMPANY
2318 SECOND AVE. • SEATTLE, WASHINGTON • ELiot 8247

EXPORT DISTRIBUTOR: FRAZAR & HANSEN, LTD., 301 CLAY STREET SAN FRANCISCO • CANADA DOMINION SOUND EQUIPMENT, LTD. • OFFICES IN PRINCIPLE CITIES

RENOVATING? . . . *Check Your Curtain Equipment!*



BESTEEL
SILENT STEEL
CURTAIN TRACKS
FENESTEEL
AUTODRAPE
CURTAIN MACHINES

"We support the most celebrated curtains in the world"

A beautiful curtain is a prime asset to your theatre's appearance. ADC Curtain Track and Curtain Machines are a prime requirement for smooth, effortless operation and dependable performance.

AUTOMATIC DEVICES COMPANY
116 N. 8th St. Allentown, Pa.

WARNING

TO BUYERS OF

PROJECTION ARC LAMPS

Be sure that the advertised lumen output of the lamps you buy has been measured by the methods approved by the Screen Brightness Committee of the SMPTE.

Be sure that the lamps you buy *maintain full light output* regardless of the length of the positive carbon.

Be sure that the lamps you buy have the new fully automatic arc crater positioning feature—that hand feeding is not necessary to maintain full screen brightness.

The Strong Mighty "90" Is Your

GUARANTEE

Of Getting the Most Light Obtainable On

ANY SCREEN OF ANY SIZE

* * *

No Other Lamp Can Outperform It!

THE STRONG ELECTRIC CORPORATION

11 CITY PARK AVENUE
TOLEDO 2, OHIO

A RESEARCH BUREAU

for MODERN THEATRE PLANNERS

ENROLLMENT FORM FOR FREE INFORMATION

The MODERN THEATRE PLANNING INSTITUTE 1-5-52
825 Van Brunt Blvd.
Kansas City 1, Mo.

Gentlemen:

Please enroll us in your RESEARCH BUREAU to receive information regularly, as released, on the following subjects for Theatre Planning:

☐ Acoustics
☐ Air Conditioning
☐ Architectural Service
☐ "Black" Lighting
☐ Building Material
☐ Carpets
☐ Coin Machines
☐ Complete Remodeling
☐ Decorating
☐ Drink Dispensers
☐ Drive-In Equipment
☐ Lighting Fixtures
☐ Plumbing Fixtures
☐ Projectors
☐ Projection Lamps
☐ Seating
☐ Signs and Marquees
☐ Sound Equipment
☐ Television
☐ Theatre Fronts
☐ Vending Equipment

☐ Other Subjects ....

Theatre .... Seating Capacity ....

Address ....

City .... State ....

Signed ....
(Owner-Manager)

SEATING IN THE MODERN MANNER

THE UNIVERSAL CHAIR by IDEAL

Now for the first time a single custom-built chair is offered in

32 DIFFERENT MODELS

16 different construction combinations—each in either retractable or conventional type.

Production economies permit

THE GREATEST CHAIR VALUES IN HISTORY

Free planning service without obligation.

IDEAL SEATING COMPANY
511 Ann Street, N.W. Grand Rapids, Mich.

Please send free literature on Ideal chairs.

Name ....
Theatre ....
Street ....
City and State ....

TROUBLE-FREE OPERATION

Continued from page 24

urge every exhibitor to give careful thought when planning a new or remodeled projection room, so that it will meet all local and national requirements and perhaps earn a big saving in insurance rates when equipped and built right.

A well-illuminated projection room is of paramount importance. General lighting of the entire room should be of the indirect type; over each projector should be a light (with a shade) for threading projector, cleaning and oiling, etc. There should be light, properly shaded, over the rewind table and film cabinet. A drop cord of sufficient length should be kept on hand for making repairs on any of the equipment. Cleanliness in the projection room always indicates the projectionist in charge is a man of intelligence and has high regard for his work.

MAINTENANCE OF MOTOR GENERATORS

If proper and intelligent care is given motor generator sets, they will give long and highly efficient service. The care of the commutator and brushes and proper oiling are of paramount importance. The commutator should be kept clean and never allowed to become roughened from lack of attention. Keep all wiring connections tight; brushes should fit the commutator correctly and be free from oil and dust—they should be neither too hard or soft but be the type recommended by the manufacturer. Do not put too much tension on brushes as this will have a bad effect on the commutator—it will wear the brushes and commutator unnecessarily and cause sparking sometimes. Brushes should have just enough tension to hold them firmly against the commutator and make good contact.

The commutator should be cleaned at least every week with a soft piece of cloth while the machine is running. If the commutator becomes slightly rough and needs smoothing down, use No. 00 sandpaper and hold on same while revolving. Now take a piece of canvas the width of the commutator and "brighten up" and clean the en-

Continued on page 28

NEW Light Diffusing Vinyl Surface

SUPER-LITE SCREEN

Uniform Light To All Seats

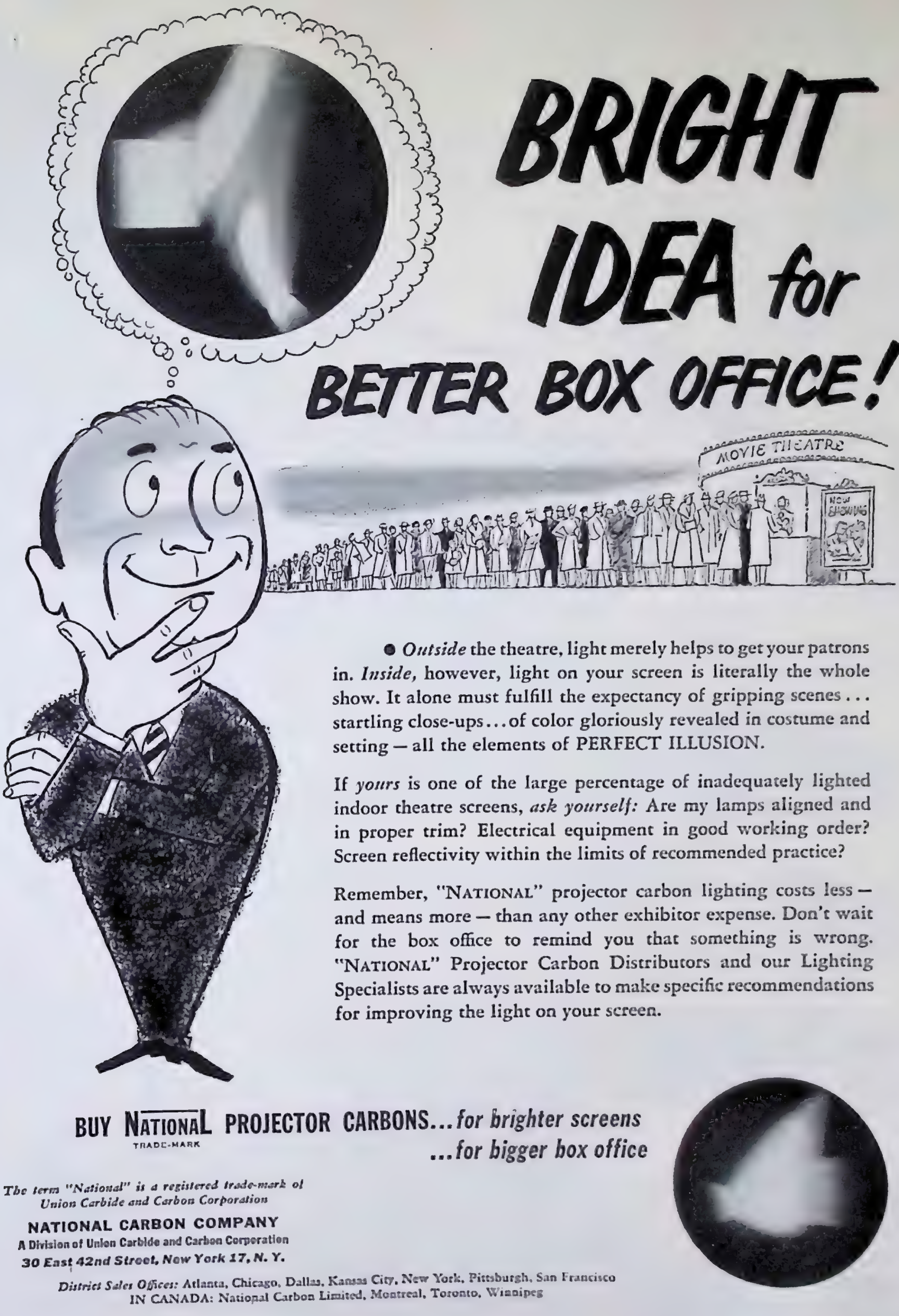
CLEARER-BRIGHTER

LARGE SCREEN TV PICTURES AND REGULAR PROJECTION

SHIPPED FOLDED OR ROLLED

All Dealers

VOCALITE SCREEN CORP.
Roosevelt, N. Y., U.S.A.



BRIGHT IDEA for BETTER BOX OFFICE!

● *Outside* the theatre, light merely helps to get your patrons in. *Inside,* however, light on your screen is literally the whole show. It alone must fulfill the expectancy of gripping scenes . . . startling close-ups . . . of color gloriously revealed in costume and setting — all the elements of PERFECT ILLUSION.

If *yours* is one of the large percentage of inadequately lighted indoor theatre screens, *ask yourself:* Are my lamps aligned and in proper trim? Electrical equipment in good working order? Screen reflectivity within the limits of recommended practice?

Remember, "NATIONAL" projector carbon lighting costs less — and means more — than any other exhibitor expense. Don't wait for the box office to remind you that something is wrong. "NATIONAL" Projector Carbon Distributors and our Lighting Specialists are always available to make specific recommendations for improving the light on your screen.

BUY NATIONAL PROJECTOR CARBONS . . . ***for brighter screens***
TRADE-MARK
. . . for bigger box office

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg

FOR SNAPLITE SUPER SNAPLITE USERS

memo

You have the finest projection lenses money can buy. Take care of them . . . because . . . although they are still available now, material restrictions may soon make it impossible to replace them.

That's why our repair policy is particularly important to you. We want you to know, that if a SNAPLITE lens should be damaged or need checking for any reason, we will completely recondition it at the factory, and return it in the least possible time. Consult your Theatre Equipment Dealer for details.

Movies are better than ever!

when you use

SUPER SNAPLITE

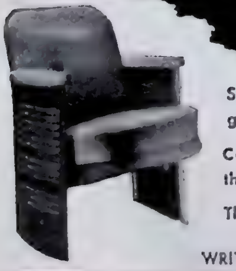
f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast ... maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches.
Ask for Bulletins 207 and 209.

"You Get More Light with Super Snaplite"

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York



GREATER Durability in GRIGGS CHAIRS

Superior construction gives years of service.

Comfort — the minute they're occupied!

Their Beauty sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

MODERNIZE YOUR BOOTH

Pay off in easy doses with the

S.O.S. BUDGET PLAN

Choice of late type Century, Simplex, Super Simplex, E7 Projectors, Hi Intensity Arcs, RCA Rotary Stabilizer Soundheads, Hi Generators. All Rebuilt Like New.

LIBERAL TRADE-IN ALLOWANCES on your old equipment. Tell us what you want—what you're trading in.

Special! Tempered Masonite Marquee Letters
4-inch 35c; 8-inch 50c; 10-inch 60c

S.O.S. CINEMA SUPPLY CORP.
Dept. C, 602 W. 52 St., N. Y. 19 Cable: SOSOUND

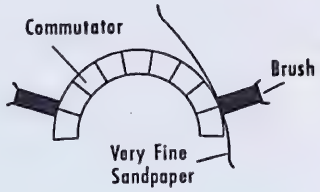
TROUBLE-FREE OPERATION

Continued from page 26

tire surface; next, take a stiff brush (machine not in operation) and brush out all the dust so the segments are clean. Start machine (be very careful) and take soft cloth and again clean entire surface of commutator, using just a little vaseline on a cloth. Don't drown the bearings with oil, and use only the lubricant recommended by the manufacturer.

Bear in mind that a dirty commutator (roughened surface), oil or dirty brushes, will cause sparking and improper setting of brushes. The commutator may need turning down in a lathe by a first-class machine shop. If the rocker arm has been moved, set the arm back or forward until sparking quits. The wrong type of brushes will also cause considerable trouble. I suggest that you consult the manufacturer, the writer, or your supply dealer and be sure you have the right type of brushes and lubricant. "True" direct current can only be had from a generator, and with proper care you should have very little, if any, trouble.

If you find a brush that does not fit the "curve" of the commutator correctly, you can fit it by placing a fine grade of sandpaper, the width of the brush and long enough so you can hold it on either side, with the sand side against the brush. Then slowly rock commutator back and forth (by hand, of course) until the brush has the right curve and fits the commutator correctly. This is a slow task sometimes, but it will give you a good brush fit and save the surface. This same method should be used when fitting *new* brushes to secure the proper curve. Be sure to clean well after you have finished so that no brush dust or sand is left on the surface or in the segments of the commutator. This would cause sparking and pitting of the surface. Check brush holders and see that the brushes work freely. If they don't fit right in the holders and stick, take the brushes out and with little emery cloth clean the inside until they work freely. Tension on *all* the brushes should be the same. An extra set of brushes should be kept on hand.

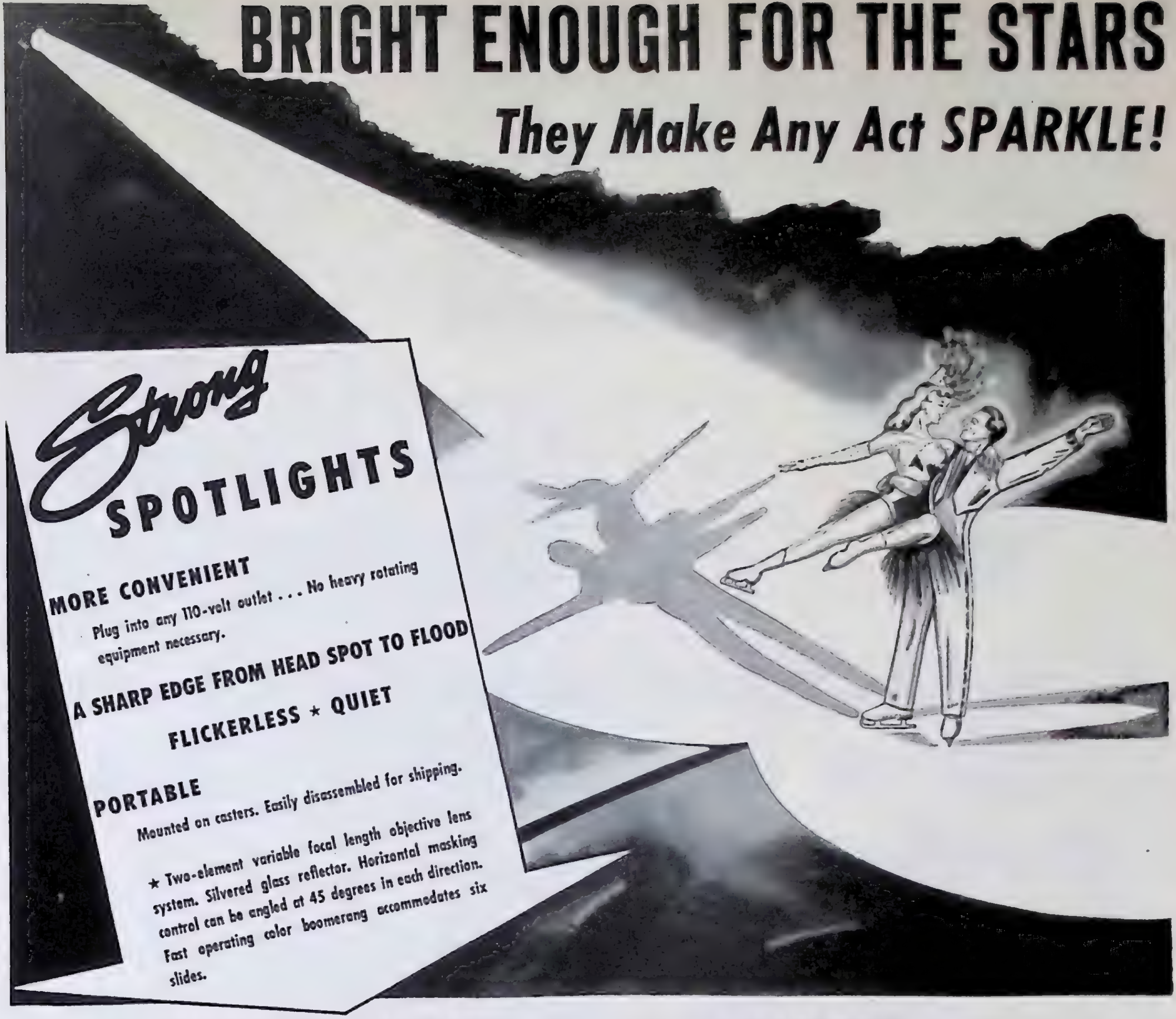


All generator sets should be mounted on a concrete base with cork under the "feet" to eliminate noise. I strongly recommend that generators for arc lamps be installed in an adjacent room as this will keep unnecessary noise out of the projection room.

Continued on page 30

BRIGHT ENOUGH FOR THE STARS

They Make Any Act SPARKLE!



Strong SPOTLIGHTS

MORE CONVENIENT

Plug into any 110-volt outlet . . . No heavy rotating equipment necessary.

A SHARP EDGE FROM HEAD SPOT TO FLOOD

FLICKERLESS ★ QUIET

PORTABLE

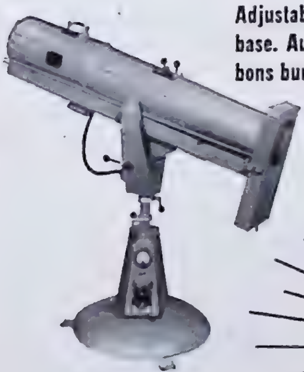
Mounted on casters. Easily disassembled for shipping.

★ Two-element variable focal length objective lens system. Silvered glass reflector. Horizontal masking control can be angled at 45 degrees in each direction. Fast operating color boomerang accommodates six slides.

THE TROUPER HIGH INTENSITY ARC SPOTLIGHT

for large theatres, arenas, auditoriums, ice shows.

Adjustable, self-regulating transformer in base. Automatic arc control. A trim of carbons burns 80 minutes.



THE TROUPERETTE INCANDESCENT SPOTLIGHT

for small theatres, hotels, night clubs, schools and colleges.

Projects 6½ times brighter head spots. Utilizes all the light through most of the spot sizes as contrasted to spotlights which vary spot size solely by irising, thus losing substantial light.

SEND COUPON NOW FOR FREE LITERATURE AND PRICES

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

34 City Park Avenue Toledo 2, Ohio

Please send free literature and prices on the

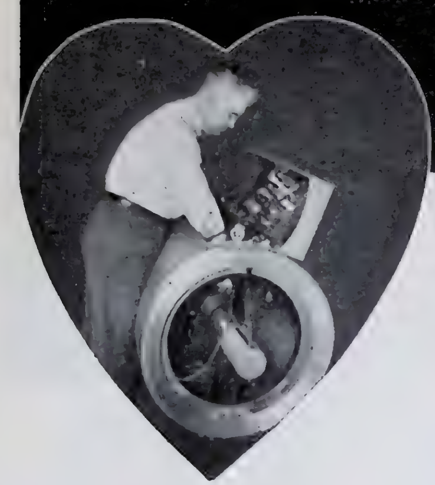
( ) Strong Trouperette Incandescent Spotlight; ( ) Strong Trouper Arc Spotlight.

NAME ____________________

STREET ____________________

CITY & STATE ____________________

Theatre TV
Demands Experience and Specialists
—RCA SERVICE
has both



Only from RCA Service do you get the *experience* that comes from installing and maintaining more theatre TV systems than any other service organization—anywhere. Only from RCA Service do you get *specialists* trained in the television laboratories and factories of the pioneer in theatre TV.

4 ways RCA SERVICE can help you

1 **Survey and help solve** the special TV application problems relating to your theatre.

2 **Supervise** the installation, adjustment and testing of all video equipment, coaxial lines and antennas.

3 **Give instruction** and technical advice to your projection personnel in the efficient operation of the equipment.

4 **Make periodic inspection checkups** . . . furnish replacement parts and tubes . . . supply emergency service —to forestall trouble, extend equipment life, keep repair costs down.

It costs so little to protect so much

And nowhere else do you get such *specialized* theatre TV service. Write for complete information.

RCA SERVICE COMPANY, INC.
A RADIO CORPORATION of AMERICA SUBSIDIARY
CAMDEN, NEW JERSEY

THE OPERATORS' FAVORITE!

GoldE's Automatic Enclosed Rewind Always Works! Silent, safe, U.L. approved! Eliminates fire hazard. Positive friction . . . can't clinch film. Tilt-back case . . . reels can't fly off. Microswitch safety cut-off . . . when door opens or film breaks, motor stops!

AT BETTER THEATRE SUPPLY DEALERS
GOLDE MANUFACTURING COMPANY
Dept. BO. 1220 W. MADISON ST., CHICAGO 7, ILLINOIS

To respond to this advertisement, use postage-paid card and this ad's key Number. 30-B.

SCREEN QUIZ

EASY - TEASING - EXCITING
10 QUIZ CARTOONS EACH WEEK
adaptable for LEGAL CASH GIVEAWAYS
Merchant Tie-Ups — Theatre Passes
WILL BRING YOUR PATRONS BACK

BOOST BOXOFFICE RECEIPTS

Write Today! NOW!

SAM GERTZ
414 Wellington Ave.
Chicago 14, Ill.

Write director or use the FREE postcard on page 44, filling in this ad's Key Number, 30-C.

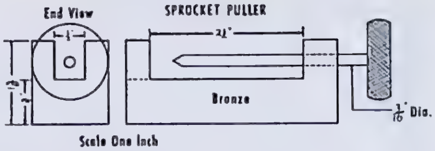
TROUBLE-FREE OPERATION

Continued from page 28

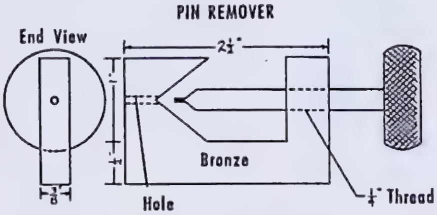
If rectifiers are used they should also be in another room adjacent to the projection room. However, I have seen some nice installations with the rectifiers placed under or near each lamp, but this creates more heat in the room. The panel board (control box) with ammeter and voltmeter should always be in the projection room, a practice which is generally followed now.

Again let me emphasize, keep the generator clean, properly oiled and all electrical connections tight, and you will receive long service, and, in most instances, trouble-free operation.

While there are sprocket pullers and pin ejectors on the market, I had made by a machine shop, many years ago, the two illustrated on this page. They were made from bronze with the exception of the shafts that push out the sprocket or pins; the knob I purchased from a local typewriter shop.



As I stated above, there are sprocket pullers available and I am just passing these two ideas along to projectionists if they want to build their own or have a machine shop do it. The measurements are exact and such tools are very handy when replacing an intermittent sprocket. While it is best that the sprocket should not fit so tightly that it is necessary to use a sprocket puller, I have found many cases where I was glad I had these two tools in order to avoid springing a shaft, which is very easy to do.



Wesley Trout, an experienced projectionist and theatre manager, will be glad to answer questions and to try to solve problems which may be troubling men in the booth. Address him in care of The MODERN THEATRE, *825 Van Brunt Blvd., Kansas City, Mo.*

CORRECTION

In The Modern Theatre Buyers' Directory and Reference Issue (distributed Nov. 24, 1951) the price of 6mm Cali Carbon Couplers was incorrect in the advertisement of Cali Products Company. The correct price is $2.25 per hundred postpaid or retail from supply dealers.

REFRESHMENT *Service*

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS •

Added Profits from Chewing Gum Sales Outweigh Cleaning Problem Incurred

Survey of Theatre Refreshment Sales . . . Part 5

by NEVIN I. GAGE

APPROXIMATELY a two-thirds majority of motion picture theatres in the United States are now selling chewing gum in their lobbies, according to the Theatre Refreshment Survey, conducted for the industry by BOXOFFICE and the MODERN THEATRE Section.

Theatremen responsible for concession sales in these theatres report that because many patrons want to enjoy chewing gum while seeing the show, they will bring it with them if it isn't available at the stands. So, in 64 per cent of all indoor houses, exhibitors display gum and build goodwill by pleasing the customers, at the same time making a profit from the additional concession sales.

Chewing gum sales amount to a substantial volume for many theatres. Annual totals running from $1,000 to $1,500 are not uncommon among the big houses, although their average is about $800. The average for the industry, including theatres of all sizes, amounts to approximately $500 per theatre for those selling five-cent packages at the counter. This excludes the houses which vend gum only through penny coin machines.

As to selling methods, 80 per cent of the theatres display and sell their chewing gum from the concession counter tops exclusively. Five per cent sell it only from vending machines, and 15 per cent sell it both from the counter and various types of gum machines.

The well-known brands predominate among the kinds carried, with those which are best advertised leading in the placements mentioned. Ball gum, bubble gum and penny pieces are sold through penny vending machines by approximately 6 per cent of all theatres.

The extent to which cleaning problems have been mastered in connection with the sale of all kinds of refreshments by the majority of reporting theatres has proved to be as important a revelation throughout the Refreshment Survey as the volume of product sales. Conditions and experiences, of course, vary among theatres, but on the whole the profits from concession sales have justified the liberal changes in policies which have taken place in recent years.

The question of any increase in cleaning problems was explicitly probed in relation to selling chewing gum. Frank answers were given, pro and con, but the typical statement was, "We would have the same problems if we didn't sell it, for they would bring it in anyway." The manager of a 1,300-seat neighborhood house said, "You might as well make a profit, for you have to clean, regardless."

Theatre Concession Sales

This report, which covers the sale of chewing gum in theatres, the practice of permitting refreshments to be taken into the auditorium and the use of trailers to promote concession sales, concludes the series of articles based on the Survey of Theatre Refreshment Sales in indoor theatres conducted by BOXOFFICE and The MODERN THEATRE Section.

Theatremen were given a preview of trends in products sold in the August 1951 issue of MODERN THEATRE, and subsequent issues carried survey reports on management and installation costs, popcorn, soft drinks and ice cream and other snack foods.

Drive-in theatre refreshment sales will be discussed in the February issue of The MODERN THEATRE Section. The facts and figures presented will be drawn from the Survey of Theatre Refreshment Sales in outdoor theatres, conducted by BOXOFFICE and The MODERN THEATRE Section.

Statistically, the combined reports showed that 34 per cent of all theatres selling chewing gum have not found their cleaning increased since offering it at their stands. Among the 66 per cent that reported an increase, 69 per cent said it was "very little" and 31 per cent indicated "very much." However, compared to the total selling gum, those who reported much increase amounted to only 20 per cent, while 80 per cent of all houses selling gum declared they had little or no increase in cleaning.

Translating these experiences in terms of profits, nearly nine out of every ten, or 86 per cent of the managers of all theatres selling chewing gum said they considered the profit from gum sales more than equal to any additional cleaning expense. Similar opinions were expressed by circuit concession managers, several maintaining that the increased cleaning was very little, and that the profit on gum exceeds the cleaning cost. One suggested the practical answer that it was a small problem if cleaning was done daily.

REFRESHMENTS PERMITTED IN AUDITORIUM

One of the final questions in the survey inquired about the policy of permitting patrons to take into the auditorium *all* refreshments sold by the concessions. The combined replies indicated that 68 per cent permit the practice, as they found that the increased sales justified the additional necessary cleaning. The principal products banned by the theatres imposing restrictions are soft drinks and ice cream products.

Trailers are being used increasingly to stimulate refreshment sales. In response to the last question in the survey, the managers indicated that approximately 30 per cent of all indoor theatres precede their intermissions, at least part of the time, with a trailer promoting refreshments. The practice is followed by about half of the big houses.

Further details on the foregoing highlights covering the replies to these questions will be found in the following para-

Continued on following page

Continued from preceding page

Table XXIII
THEATRES SELLING CHEWING GUM

Theatres SEATING CAPACITY	Non-Circuit Theatres: Sell Chewing Gum	Non-Circuit Theatres: Do Not Sell Gum	Non-Circuit Theatres: TOTAL	Circuit Theatres: Sell Chewing Gum	Circuit Theatres: Do Not Sell Gum	Circuit Theatres: TOTAL
250 seats and under	65%	35%	100%	71%	29%	100%
251 to 500 seats	70	30	100	67	33	100
501 to 1,000 seats	61	39	100	61	39	100
1,001 seat and over	54	46	100	55	45	100
Total non-circuit—circuit houses	66%	34%	100%	61%	39%	100%
TYPE AND LOCATION						
Downtown First Run	50%	50%	100%	59%	41%	100%
Downtown Sub. Run	67	33	100	64	36	100
Neighborhood Houses	53	47	100	59	41	100
Small Town Theatres	70	30	100	63	37	100
Total non-circuit—circuit houses	66%	34%	100%	61%	39%	100%
Total of indoor theatres (non-circuit and circuit theatres combined)				64%	36%	100%

The survey results are classified three ways in all of the tables, for convenient cross reference by theatre seating capacity, type and location, non-circuit and circuit ownership.

graphs and in the accompanying tables which present the results by size and types of theatres.

THEATRES SELLING CHEWING GUM

As shown in Table XXIII, chewing gum is sold in 64 per cent of the total theatres. A glance at the classifications under seating capacity, type and location, and ownership of theatres will show that 66 per cent of the non-circuit houses sell gum. Similar high percentages are likewise indicated for all the small theatres under 500 seats, as well as for the small town and downtown subsequent run houses.

The fact that no more than 55 per cent of the largest theatres and 56 per cent of both the downtown first run and neighborhood houses are selling gum to date reflects the natural conservatism of the managements of these theatres which has been characteristic in their adoption of all concession products. Chewing gum is the latest to receive widespread acceptance, and heretofore the industry has not known that 81 per cent of the big theatres selling gum and 87 per cent of the downtown first run houses handling it are coping with their cleaning problems successfully and, therefore, consider the profits from gum sales worth any additional trouble. (As shown in Table XXVI.)

SALES AND SELLING METHODS

The combined yearly sales for all theatres selling chewing gum average about $350 per theatre. It should be pointed out, however, that this includes a substantial number of small theatre totals from the sale of penny gum only. The possibilities even in ball gum are illustrated by the large-city neighborhood house of 900 seats that does over $700 a year on ball gum alone.

The average for five-cent package sales amounts to approximately $500. Many small and medium-size houses reported sales of $500 to $600. One small town theatre of 440 seats which sells only candy bars and chewing gum grosses over $500 on its gum sales.

While Table XXIV indicates that 80 per cent of gum sales are made over the counter, it will be seen that the figures graduate increasingly from 73 per cent for the smallest-size house to 89 per cent for the largest and downtown first run theatres. Note that 13 per cent of the smallest-size houses sell through machines exclusively, while none of the big theatres depend on this method only. Nearly nine out of ten of all circuit theatres handling gum, display and sell it at the counter, thus averaging higher total sales of approximately $450 per theatre, including gum machine sales.

THE CLEANING PROBLEM

Table XXV gives an interesting cross section study of the experience of theatres of all sizes and types in relation to the effect of chewing gum sales on cleaning problems. Managers were asked the question, "Has the sale of gum in the theatre increased your cleaning problems?" As indicated in previous paragraphs, 66 per cent replied yes and 34 per cent said no. The figures in the left-hand columns of Table XXV show that the small houses are less concerned than the larger ones.

Table XXIV
GUM SELLING METHODS

Theatres SEATING CAPACITY	At Stand Only	Gum Machine Only	Both Methods Used	TOTAL
250 seats and under	73%	13%	14%	100%
251 to 500 seats	76	7	17	100
501 to 1,000 seats	86	1	13	100
1,001 seats and over	89	—	11	100
Total indoor theatres	80%	5%	15%	100%
TYPE AND LOCATION				
Downtown First Run	89%	—	11%	100%
Downtown Sub. Run	83	—	17	100
Neighborhood Houses	85	2%	13	100
Small Town Theatres	77	7	16	100
Total indoor theatres	80%	5%	15%	100%
OWNERSHIP				
Non-Circuit Houses	75%	7%	18%	100%
Circuit Theatres	88	2	10	100
Total indoor theatres	80%	5%	15%	100%

Table XXV
EFFECT ON CLEANING PROBLEMS
Answering Questions: Has Sale of Gum Increased Cleaning Problems? If So, How Much?

Theatres SEATING CAPACITY	"Has Cleaning Increased?" YES	NO	TOTAL	"How Much Increased?" No Increase	Little Increase	Much Increase	TOTAL
250 seats and under	53%	47%	100%	47%	39%	14%	100%
251 to 500 seats	62	38	100	38	44	18	100
501 to 1,000 seats	70	30	100	30	48	22	100
1,001 seats and over	81	19	100	19	52	29	100
Total of indoor theatres	66%	34%	100%	34%	46%	20%	100%
TYPE AND LOCATION							
Downtown First Run	68%	32%	100%	32%	49%	19%	100%
Downtown Sub. Run	65	35	100	35	59	6	100
Neighborhood Houses	73	27	100	27	41	32	100
Small Town Theatres	64	36	100	36	45	19	100
Total of indoor theatres	66%	34%	100%	34%	46%	20%	100%
OWNERSHIP							
Non-Circuit Houses	64%	36%	100%	36%	46%	18%	100%
Circuit Theatres	68	32	100	32	46	22	100
Total of indoor theatres	66%	34%	100%	34%	46%	20%	100%

But the story is not complete without the facts telling *how much* the cleaning has increased, as shown in the columns at the right side of Table XXV. The combined totals for all houses selling gum are: No increase, 34%; little increase, 46%; much increase, 20%.

Following through with the climaxing figures in Table XXVI, it will be seen that despite the housekeeping problems, 86 per cent of the managers are of the opinion that the profit from gum sales more than offsets any additional cleaning. Thus the above 20 per cent reporting much increase is reduced to 14 per cent, representing the number of managers maintaining a final negative opinion. These are more numerous in the larger neighborhood theatres, where the basic problem of uncooperative youth is often the most difficult.

Managers of big theatres which are not at present selling chewing gum will be interested in tracing the figures in Table XXV and XXVI for houses of 1,001 seats

Continued on page 34

A. L. Royal, Owner, Royal Theaters,
operating 14 theaters in Mississippi,

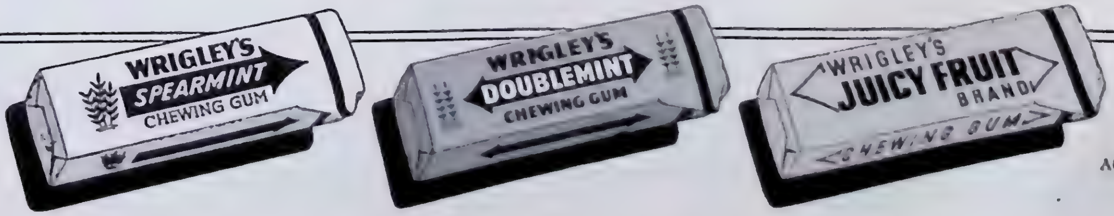
says: ***"I consider chewing gum essential to a live concession business. All our theaters carry the popular brands."***

Yes...Chewing Gum Improves Your Profit Picture!

It Pays to Display and Sell Your Patrons' Favorite Brands

● People just naturally like to chew gum at the movies. Chewing gum freshens the taste after they've had a snack or treat from the refreshment counter—helps them relax and adds to their enjoyment of the theater. And—they buy their chewing gum where it's conveniently displayed for them.

Take advantage of this fact to build extra profits and good will for your theater. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular, fast-selling brands of chewing gum in a convenient location. Your patrons will appreciate it, and you'll find it profitable.


WRIGLEY'S
SPEARMINT
CHEWING GUM
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
WRIGLEY'S
JUICY FRUIT
BRAND
CHEWING GUM

AC106

CHEWING GUM SURVEY

Continued from page 32

and over. It is significant that while 81 per cent of these theatres reported increased cleaning, 52 per cent said it was little, and in the final analysis, profitwise, 81 per cent of the managers of these houses said they considered the profits justified selling chewing gum.

Table XXVI
PROFIT COMPARED TO CLEANING
Based on Total Theatres Selling Chewing Gum

Theatres SEATING CAPACITY	Profit Offsets Cleaning	Profit Does Not	TOTAL
250 seats and under	94%	6%	100%
251 to 500 seats	88	12	100
501 to 1,000 seats	83	17	100
1,001 seats and over	81	19	100
Total indoor theatres	86%	14%	100%
TYPE AND LOCATION			
Downtown First Run	87%	13%	100%
Downtown Sub. Run	88	12	100
Neighborhood Houses	73	27	100
Small Town Theatres	89	11	100
Total indoor theatres	86%	14%	100%
OWNERSHIP			
Non-Circuit Houses	88%	12%	100%
Circuit Theatres	84	16	100
Total indoor theatres	86%	14%	100%

ITEMS PERMITTED IN AUDITORIUM

Chewing gum is not one of the items banned from theatre auditoriums, for the obvious reason that it would be impossible to enforce. In a few cases the managements attempt to control carelessness of children by not selling gum to them. However, as indicated in Table XXVII, approximately 68 per cent of the houses allow all refreshments sold at their concessions to be consumed while patrons see the show.

Table XXVII
ALL REFRESHMENTS PERMITTED IN AUDITORIUM
Based on Total Theatres Selling Concession Products

Theatres SEATING CAPACITY	YES	NO	TOTAL
250 seats and under	79%	21%	100%
251 to 500 seats	79	21	100
501 to 1,000 seats	62	38	100
1,001 seats and over	44	56	100
Total of indoor theatres	68%	32%	100%
TYPE AND LOCATION			
Downtown First Run	57%	43%	100%
Downtown Sub. Run	54	46	100
Neighborhood Houses	55	45	100
Small Town Theatres	76	24	100
Total of indoor theatres	68%	32%	100%
OWNERSHIP			
Non-Circuit Houses	75%	25%	100%
Circuit Theatres	59	41	100
Total of indoor theatres	68%	32%	100%

Note: Soft drinks and Ice cream products are the principal items not permitted in auditoriums by the above 32% of houses. Soft drinks, however, may be taken to seats in 58% of theatres selling beverages. (See Table XVI, November 3, 1951, issue.) Ice cream is permitted in auditoriums by 95% of houses. (See December 8, 1951, issue.)

Candy apples, soft drinks and ice cream are the products most frequently banned from the auditorium. Previous survey reports have covered the details on the policies governing soft drinks and ice cream. It will be recalled that even with these products a general tolerance prevails. Among the houses selling ice cream products, 95 per cent permit them to be eaten in the theatre seats. Among those selling soft drinks, 58 per cent allow patrons to consume them in the auditorium.

While the trend is increasing toward permitting refreshments to be taken to the

Continued on page 36

MELLOS POPCORN
Is the Cream of the Crop

1. **CONSISTENT, UNIFORM QUALITY**
   Highest popping throughout the year. Every lot laboratory-tested. We test — we don't guess!
2. **MORE ATTRACTIVE, TASTIER, MORE TENDER**
   Customers always come back for more once they have tasted its delicious flavor.
3. **ATTRACTIVE SILVER SCREEN BOXES**
   Popcorn boxes available. Real sales boosters.
4. **MORE RETAIL SALES PER BAG**
   Means more profits to you. Mellos Popcorn is worth $5 to $10 more per bag than average corn because of higher popping volume. A trial order will convince you.

We are Dealers in POPCORN, PEANUTS and SUPPLIES

"WHERE QUALITY IS HIGHER THAN PRICE!"

MELLOS PEANUT COMPANY

Los Angeles
637 Towne Avenue

Chicago
724 W. Randolph Street

For Better Service
And Higher Profits

EVERY DRIVE-IN THEATRE
NEEDS THE

BUFFETERIA . . A concession on wheels. Hot and cold compartments.
HOT BOX WARMER on a removable dolly. Rolls easily.
PORTO-FOUNTAIN . . for hot or cold drinks

Ask for descriptive literature, prices and delivery

THE WALKY-SERVICE CO.
401 Schweiter Bldg. Wichita, Kans.

Improvement PAYS... Do It NOW!

MOVIES ARE BETTER THAN EVER
. . . *How About Your Theatre?*

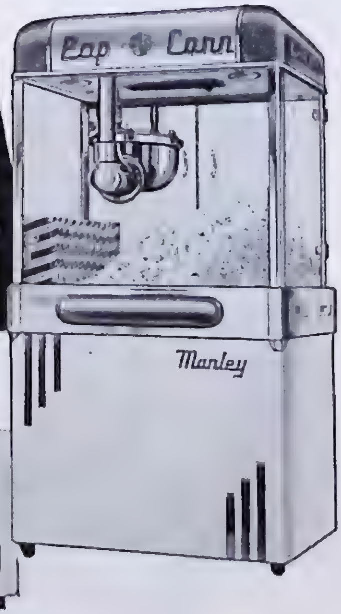
OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA. 5014

for BIGGEST POPCORN PROFITS

A *Manley* KETTLE IS YOUR PROFIT SPOT



Manley, Inc.
The BIGGEST NAME IN POPCORN

1920 WYANDOTTE STREET, KANSAS CITY 8, MISSOURI

ICE CREAM
Crush
Coca-Cola
Old Colony Root Beer

BIG PROFITS FOR You in '52!

TWO Sure-Fire Money-Makers
Sell Ice Cream and Soft Drinks On Sight—At A Sweet Profit!

The Drincolator Corporation and The Icecreamolator Corporation were recently purchased by The Youngstown Welding and Engineering Company. Investigate their potential profits today.

Write or Phone—

THE DRINCOLATOR CORPORATION — THE ICECREAMOLATOR CORPORATION

Divisions of

THE YOUNGSTOWN WELDING & ENGINEERING COMPANY
3700 OAKWOOD AVENUE YOUNGSTOWN 9, OHIO

"My, that popcorn smells good... let's go back and get some!"

Popsit Plus and ONLY popsit plus

WITH BUTTERLIKE FLAVOR AND AROMA—BRINGS 'EM BACK EVERY TIME!

Check the *plusses* of Popsit Plus

- the only popping oil with a real butterlike flavor
- measures more accurately
- pours readily in all kinds of weather
- costs less per bag
- produces fewer "duds"

It's the golden colored popping oil that will bring more silver to your popcorn stand.

Made of American Ingredients—Always Available!

popsit plus!

Made by C. F. Simonin's Sons Inc. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION
ONE GALLON
27 LBS.
popsit plus!
LIQUID POPCORN POPPING OIL
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED
REFINED AND PACKED BY C. F. SIMONIN'S SONS PHILADELPHIA

Continued from page 34

seats, there was no evidence in the survey of diminishing interest in the importance of maintaining good housekeeping practices. The compromising of old restrictions has focused more attention upon efficient cleaning methods. Yet the new policies are resulting in greater sales and overall profits.

THEATRES USING TRAILERS

Table XXVIII affords the opportunity of getting a bird's-eye view of the trend among theatres which are using trailers to help stimulate refreshment sales. Approximately 48 per cent of the circuit houses are showing them before intermissions. This high percentage is consistent with the aggressive merchandising practices employed by many circuit theatres, which we have frequently pointed out in these survey reports.

Table XXVIII

THEATRES USING TRAILERS TO PROMOTE REFRESHMENTS

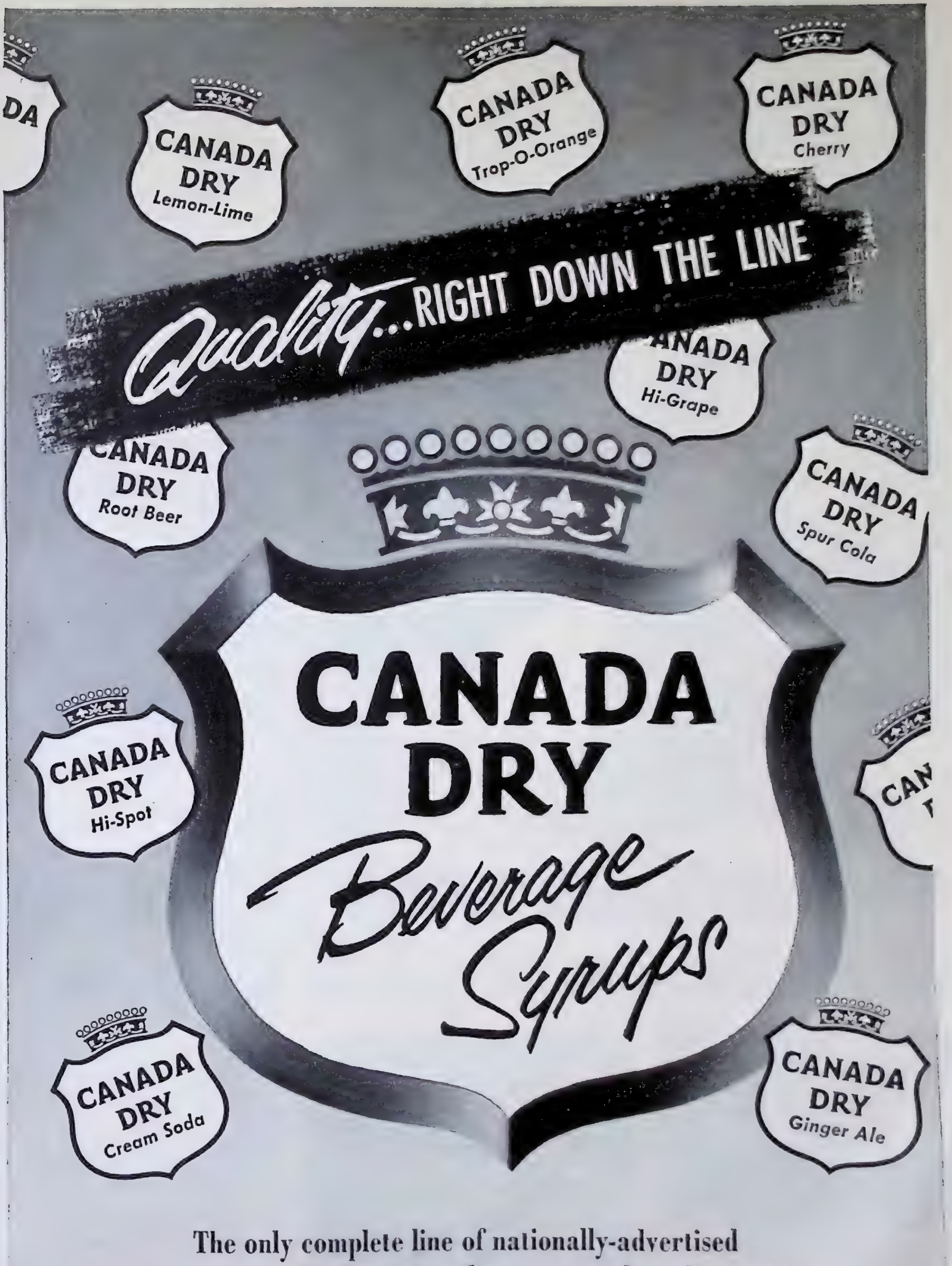
Theatres SEATING CAPACITY	Use Trailer	Do Not	TOTAL
250 seats and under	15%	85%	100%
251 to 500 seats	16	84	100
501 to 1,000 seats	41	59	100
1,001 seats and over	50	50	100
Total of indoor theatres	30%	70%	100%
TYPE AND LOCATION			
Downtown First Run	36%	64%	100%
Downtown Sub. Run	37	63	100
Neighborhood Houses	48	52	100
Small Town Theatres	22	78	100
Total of indoor theatres	30%	70%	100%
OWNERSHIP			
Non-Circuit Houses	16%	84%	100%
Circuit Theatres	48	52	100
Total of indoor theatres	30%	70%	100%

The big houses lead in the use of trailers, with 50 per cent of them putting their screens to work for the concession stands. Neighborhood theatres are next, with 48 per cent, and medium-size houses follow with 41 per cent. The industry total is 30 per cent.

Drive-in theatre sales of refreshments, which were analyzed separately in the survey, will be covered in the February issue of the MODERN THEATRE Section.

A 13-Year Record for Popcorn

Farmers situated in 12 midwest and southern states will produce 147,800 acres of popcorn in 1951, according to the July report of the U.S. Department of Agriculture. That's six per cent more than the 10-year average of 1940-49, and the most acreage devoted to the puffed kernels since 1948.


Quality...RIGHT DOWN THE LINE
CANADA DRY Beverage Syrups
CANADA DRY Lemon-Lime
CANADA DRY Trop-O-Orange
CANADA DRY Cherry
CANADA DRY Hi-Grape
CANADA DRY Root Beer
CANADA DRY Spur Cola
CANADA DRY Hi-Spot
CANADA DRY Cream Soda
CANADA DRY Ginger Ale

The only complete line of nationally-advertised
quality syrups . . . for fountains, dispensers and vending machines

UP
UP
UP
LICORICE PASTILLES
5¢
JUJYFRUITS
ASSORTED JUJUBES
Heide

Goes Consumer Demand for these **HEIDE** Favorites

Featured in LIFE, LOOK, SAT. EVE. POST, OUTDOOR ADV. and TELEVISION

HENRY HEIDE, INC., NEW YORK, N. Y.

The NEW Patented SPEED-SCOOP

Three times more efficient. Scoop and pour a bagful of popcorn in one single easy motion. Made of light, stainless aluminum. Cool hardwood handle. Perfectly balanced for maximum efficiency and speed. Only $2.50 at your Theatre Supply or Popcorn Supply Dealer.

SPEED-SCOOP
109 Thornton Avenue, San Francisco 24, Calif.

More profit for YOU

Everfrost

DRINK DISPENSERS

ANDERSON & WAGNER, INC. Los Angeles

Expanding Potential Market Viewed by Popcorn Men At Industry Convention

"Popcorn sales were up in 1951 and we haven't even scratched the surface of our potential market"—these optimistic words expressed the unified feeling of the popcorn industry at the 1951 Popcorn Industries convention and exhibition, December 4-6 at Hotel Congress in Chicago.

Some highlights of the official program were:

The opening morning session, devoted to a panel discussion, "Correct Popping Techniques Mean Extra Profits." Participants, representatives of the major manufacturers of popcorn popping machinery and equipment: Charles J. Cretors, C. Cretors & Co. Chicago; S. T. Jacobson, Krispy Kist Korn Machine Co., Chicago, moderator; Charles E. Manley, Manley, Inc., Kansas City, Mo.; H. Eifert, Dunbar & Co., Chicago, and William Moran, Star Mfg. Co., St. Louis.

HYBRID POPCORN DISCUSSED

A second panel presentation, featured Dr. Oliver E. Nelson, jr., of Purdue University, Lafayette, Ind., and Dr. John C. Eldredge of Iowa State College, Ames, Iowa, in a discussion of "What the Hybrid Popcorn Breeding Program Means to the Popcorn Industry."

The opening luncheon featured a charter member testimonial to 20 men whose vision and foresight in 1945 directed the formation of the National Association of Popcorn Manufacturers. Among those honored are: Silver Adams, Adams Popcorn & Nut Supply Co., Lansing, Mich.; Howard Davis, Better Taste Popcorn Co., Anderson, Ind.; Carl W. DeWeese, Dewey Food Products, Chicago; John J. Driscoll, Driscoll Food Products Co., Cincinnati, Ohio; W. W. Fox, Curtiss Candy Co., Chicago; V. P. George, Kuehmann Foods, Inc., Toledo, Ohio; J. L. Grieger, sr., Famous Foods, Detroit, Mich.; W. T. Hawkins, Confections, Inc., Chicago; Clyde Hesmer, Evansville, Indiana; B. A. Klein, Mrs. Klein's, Chicago; Oliver Koeneman, Old Vienna Products Co., St. Louis; H. L. Kutzner, Old Dutch Foods, Minneapolis; Bernard Limond, Tasty Krisp Products Co., Detroit, Mich.; Henry Meltzer, Popcorn Service, New York City; Fred J. Meyer, Red Dot Foods, Madison, Wisconsin; Fred E. Poole, Dwight Hamlin Co., Pittsburgh; Gus Schreiber, Associated Foods, Chicago; C. H. Seyfert, Seyfert Foods, Fort Wayne, Indiana; Sam Shankman, Overland Candy Co., Chicago; Robert Yohai, King Kone Corporation, New York City. Charter testimonial certificates will be presented by Leonard M. Japp, Special Foods Co., Chicago, president of NAPM.

During the first day the exhibition hall opened with 48 booth displays of new machinery, equipment and supplies by outstanding firms in the allied supply industry; including popping technique demonstrations, the latest developments in popcorn containers, seasonings and cheese flavorings; moisture testing equipment and demonstrations; vending and packaging equipment; display racks; popcorn processing firms and soft drinks by leading parent franchise firms.

The second day of the convention, delegates attended a morning panel session on the subject, "Packaging, Merchandising and Selling Popcorn." Representatives of the major segments of the popcorn industry described their successful sales promotions. Participants included, THEATRE: Van Myers, Wometco Theatres, Miami; VENDING: William H. Beaudot, A.B.C. Popcorn Co., Chicago; COMMERCIAL MANUFACTURER: Oliver Koeneman, Old Vienna Products, St. Louis; PROCESSOR: J. A. McCarty, J. A. McCarty Seed Co., Evansville, Ind.; RETAILER: W. C. Peters, Peters Popcorn Shop, Greeley, Colo.

The Pepsi-Cola Co. was official hospitality host at its elaborate four booth refreshment center in the hall. Other exhibitors included: A.B.C. Popcorn Co., Arkell Safety Bag Co., Bagcraft Corp. of America, Burrows Equipment Co., Capital City Products Co., Cargill Inc., Chase Bag Co., C. Cretors & Co., Durkee Famous Foods, Fulton Bag & Cotton Mills, Gold Medal Products Co., Gordon Cartons of Michigan, The HumKo Co., Paul L. Karstrom Co., Krispy Kist Korn Machine Co., Manley Inc., Monticello Mfg. Corp., McCarty Seed Co., Orange Crush, Pepsi-Cola Co. Phenix Pabst-Ett Co., Premier Popcorn Co., Rex Paper Specialty Bag Corp., Seedburo Equipment Co., C. F. Simonin's Sons, Star Mfg. Co., Wesson Oil & Snowdrift Sales Co., Sam Abrams Co., Diamond Crystal-Colonial Salt, F&F Laboratories, Kontney Candy Co., Supurdisplay, Inc., American Butter Institute.

Mars Sponsors Broadcast

Together in Hollywood for the opening broadcast of "People Are Funny" were, from left, James Gallagher, territory manager, Mars, Inc., Los Angeles: Art Linkletter, "People Are Funny" star, Hollywood; and Victor H. Gies, vice-president and director sales and advertising, Mars, Inc., Chicago. Mars, Inc., will use the radio program this season to help sell Milky Way and Forever Yours candy bars.

For Top Performance

Feature Nestlé's Nationally Advertised—
Nationally Known Candy Bars

Famous Nestlé's Crunch, Milk and Almond Bars available in both 5¢ and 10¢ sizes

Both 5¢ and 10¢ sizes packed 100 count and 24 count

A favorite of both young and old!

Nestlé's Chocolate Company, Inc., 60 Hudson Street, New York 13, N. Y.

NESTLÉ'S CRUNCH MILK CHOCOLATE
MILK CHOCOLATE NESTLÉ'S
NESTLÉ'S MILK CHOCOLATE
with ALMONDS NESTLÉ'S
MILK CHOCOLATE with ALMONDS

ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS — "REMOVA-PANEL" FRAMES — "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS.

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
3021a W. 36th ST., CHICAGO 32, ILL.

For YOUR BOXOFFICE

Engraved by our exclusive process on lucite to your specifications.

ADULTS 44
20

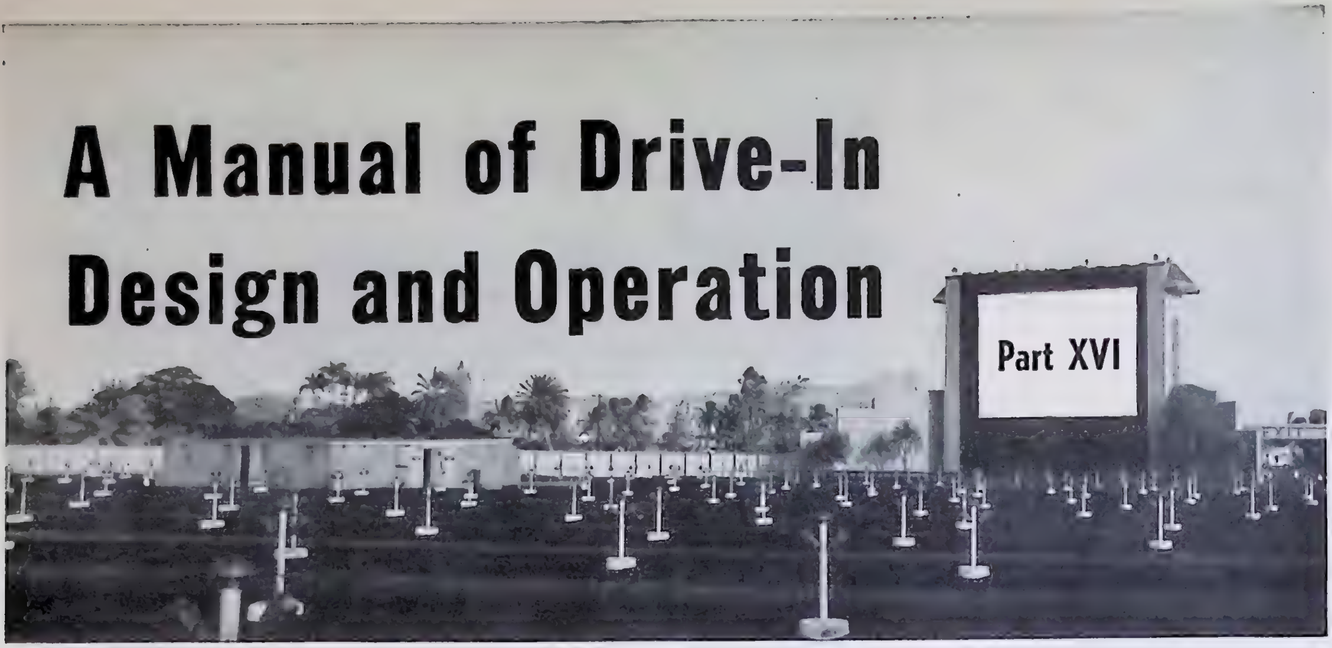
LAMOLITE*
ILLUMINATED PRICE ADMISSION SIGNS

Our enlarged plant facilities assure OVERNIGHT service from coast to coast.
Plastic Signs Engraved for the Entire Theatre
Send for Folder *Pat pend

Edgar S. Bowman
682 Sixth Avenue New York 10, N. Y.

A Manual of Drive-In Design and Operation

Part XVI



SUGGESTIONS FOR OPERATING A DRIVE-IN

by GEORGE M. PETERSEN

(Continued from last month)

SUPERVISION

Too much emphasis cannot be given the importance of supervision in a drive-in theatre. This statement does not apply to the manager alone, but applies to every employe of the theatre. They should be trained to be constantly on the alert to observe everything that may be in any way detrimental to the operation of the theatre.

TRAFFIC CONTROL

Many of the suggestions given under the heading of Accident Prevention may be applied to this subject. Those items will not be repeated in this paragraph but the following items should be given due consideration:

1. Get the traffic off the highway and to the ticket office.
2. Move the traffic past the ticket office in an orderly, rapid and courteous manner.
3. Park the cars on the ramps with as little confusion and waving of flashlights as possible.
4. Get the cars into the exit line in an orderly and systematic manner.
5. Get the exiting traffic back onto the highway with as little interference with the highway traffic as possible.

As previously mentioned, it is important that a uniformed police officer be employed for the control of the highway traffic on busy thoroughfares. Accidents that occur on the highway in the vicinity of the drive-in theatre are extremely bad publicity and such accidents MUST BE PREVENTED.

UNDESIRABLE PATRONS

Contrary to public opinion there are comparatively few instances of undesirable patrons entering a drive-in theatre. Intoxicated individuals should be refused a ticket and should not be allowed to enter the theatre area. If the intoxicated person is a Negro the situation sometimes becomes a bit complicated since the federal law, and some state laws, protect Negroes beyond all reason. An intoxicated white individual may be ejected from a theatre without hesitancy but when an intoxicated Negro person is refused admittance such action becomes "discrimination." It is, therefore, absolutely essential that several witnesses be recorded who will be available to testify in court if necessary.

There is also the rare undesirable patron who insists upon parking on the last ramp. There can be only one reason for this attitude and it is advisable to refund the admission price and request such a patron to leave the theatre.

Not infrequently, however, a patron will request that he be parked upon a certain ramp and such requests are justified as it is more than likely that the patron may have defective vision and can see best a given distance from the screen. The easiest way to handle this patron is by parking his car about two ramps in the rear of the ramp he desires to park on and then move his car up when that ramp is being loaded. To permit such a patron to park in the desired location prior to the loading of that ramp will often interfer with orderly parking of cars on ramps ahead.

Operating the Concession

THE CONCESSION BUSINESS at drive-in theatres has graduated from a pop and popcorn operation into a full-grown business from which important money can be made if the concession is operated and promoted in an intelligent manner. The exhibitor is faced with the problem of operating the concession either with his own staff or renting the concession out to a capable and experienced concessionaire on a percentage basis.

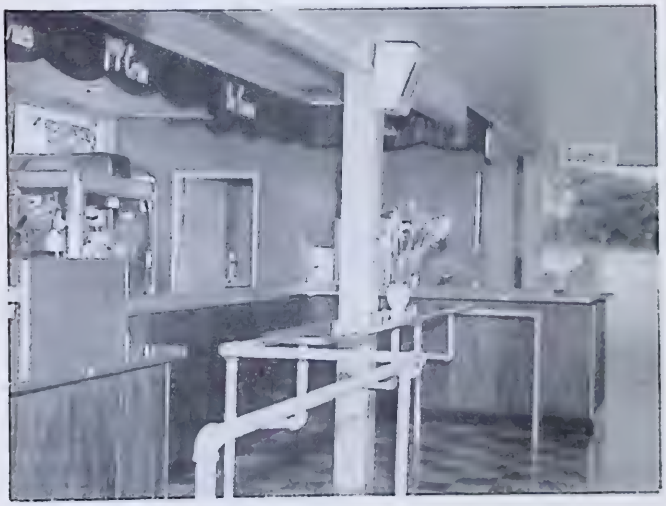
Operating a concession requires considerable experience and attention to details. It requires an investment for equipment of between $3,500 and $25,000 depending upon the size of the theatre and the type of equipment and service that will be provided. Under the standard form of concession contract, the concessionaire provides all of his operating equipment, purchases his own merchandise, and employs and pays the concession personnel. The exhibitor furnishes the gas, electricity, water and space and for this he receives from 22 to 30 per cent of the gross sales. When the exhibitor pays the employes, the percentage due him naturally increases but it is a better proposition for the concessionaire to hire his own help and pay them.

Many exhibitors who have had little or no experience with the concession business rent out the concession rights for one or two years until they become more familiar with the operation, and then run it themselves. Many of the larger drive-in theatre concessions are rented out.

Few drive-in theatre concessions have sufficient counter space to meet the peak business promptly so that many of them use some type of vender service to fill concession orders at the cars and thereby relieve the congestion at the counter. There are several methods used for this type of vender service but the smoothest operation is by the menu method. A menu is placed in the car at the ticket office and whenever the patrons desire food or drink from the concession, the various items are checked on the menu. It is then placed under the windshield wiper until picked up by a ramp boy. The vender has the order filled at the concession, returns it to the car and collects the money.

Merchandise at the concession should always be fresh, clean and attractively packaged whenever possible. No warmed-over wieners should be served. Buns should be fresh and not steamed up from the day before. No unknown brands of soft drinks should be served unless it is some local product that has a heavy following. No soft drinks should be served in bottles, but should be poured into paper cups in full view of the customer if he is at the counter. If the order is carried to the car by a vender, the bottle should be opened and poured into the cup at the car. Paper trays should be provided to help customers carry their purchases back to the cars. The smart concessionaire also provides plenty of condiments and relishes such as mustard, catsup, horseradish, pickle chips and chopped onion. A free bottle warming service should be provided.

A popcorn machine of sufficient capacity to provide fresh, hot, well-seasoned popcorn to the customers is preferred to the practice of packaging the corn in the afternoon and then keeping it warm until sold at night. To sum it up briefly, the competent concessionaire realizes that the public is willing to pay for the best merchandise and that it will insist upon receiving it. He knows that the public is familiar with certain soft drinks because of their heavy advertising programs and he knows that while he will not make as large a profit on an individual drink that he will sell more drinks and make more money by selling brand-name soft drinks instead of unknowns.



A cafeteria style layout for the concession has proved successful for many exhibitors. This one at the Cross Keys Drive-In Theatre, near New Oxford, Pa., provides fast, efficient service. Patrons may enter a door (not shown, but immediately opposite the one on the right) pass through the stile and around the counters in easy access of all items sold, pay the cashier at the opposite end and exit through the other door.

I am frequently asked for advice as to the various types of drink dispensers on the market so a few words on this subject may be of value. There is nothing wrong with this method of dispensing soft drinks. They are fast in operation and mix a good drink when they are not tampered with. They do not have the same sales appeal as do the nationally advertised drinks, but the chief objection to these dispensers is that tricks that can be done with them by an unscrupulous concession manager. This same remark applies to locally purchased bottled drinks where the concession manager can purchase a few cases of bottles on his own and sell his own brand of drinks before the concession drinks are sold.

If you operate your own concession be sure your manager keeps a perpetual inventory so you can check his figures any time.

Advertising and Exploiting Drive-In Theatres

MANY TYPES OF ADVERTISING and exploitation are available to the drive-in theatre in addition to those commonly employed by the conventional type of theatre.

SLOGANS

The drive-in theatre exhibitor should compile a list of slogans to be used in his publicity. He should decide upon several of them and then use them as punch lines in his advertising whenever possible. The following examples are only a few of the many slogans that may be used:

"Movies Under the Stars"
"Forget That Baby Sitter!"
"Come As You Are"
"Smoke When You Please"
"Leave Your Girdle at Home"
"Eat While You Look"
"Knit While You Sit"
"Save While You Spend"
"Forget Your Parking Problem"
"Relax in Your Car"

PRE-OPENING PUBLICITY

Free publicity can generally be obtained at the time the site is purchased, when the zoning is approved, when the construction contracts are awarded, at various periods during the construction such as when the grading, or the screen structure is completed, and both paid and free publicity must be had for the opening night.

A large sign, at least 20 feet in length, should be erected on the site of the theatre conveying the message that a drive-in theatre is being erected on that spot and will be opened to the public on or about a certain date. Smaller signs may be placed along the highways leading to the theatre, advising the public as to the location of the drive-in theatre so that prospective patrons may check on the progress.

About a week or ten days before the grand opening most exhibitors mail printed or engraved invitations to the politicians, clergymen, officers of various fraternal organizations and larger local clubs, PTA officers, principals of the various schools, police officers, local bankers and persons who have been helpful during the construction period or who can be of assistance in promoting business.

A much more effective and impressive way to care for these invited guests is to have a special show for them the night preceding the opening to the public. On this special night the invited guests should be given free food and beverages at the concession but such beverages should not include beer or liquor as such service is sure to be objectionable to many of the guests and will cause them to form a negative opinion of the operation.

Souvenirs may be given the invited guests and a sufficient number of these items should be available for presentation to the cash customers who patronize the theatre on opening night. Such souvenirs may range from cigars for the men, candy bars for women and suckers for children, to more expensive items.

Where the drive-in theatre is readily available to many small communities it is a good idea to have a road map printed on the back of a business card showing the best route to the theatre from all of the surrounding communities. These cards should then be placed in or on every available automobile and truck in the area. Gas station attendants should be given a number of the cards, together with a couple of passes, so that they may pass them out to their customers.

Drive-in theatre advertising may be printed or rubber stamped on such things as paper bags and wrapping paper and these items given to various merchants within the theatre area, free of charge, a week or ten days prior to the opening date.

The usual advertising media are also used by the drive-in theatres, such as newspaper advertising, window cards, radio spot announcements, weekly or monthly programs mailed to the children, taxicab banners, menus for restaurants, bumper cards, truck banners, various advertising give-aways, etc.

(CONTINUED NEXT MONTH)

Be Safe . . . Be Sure . . . Be Smartly Saving . . .

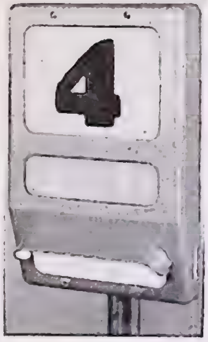
STANDARDIZE on DIT-MCO PRODUCTS

Here listed are eight leading manufacturers of Drive-In Theatre Equipment with the items they produce. You get the "Best Buy" from the one firm that has the most complete line . . . DIT-MCO.

MANUFACTURER	Projection & Sound	In-Car Speakers	Directional Lights	Burial Wire	Pre-Fab Screen Towers	Screen Paint	Port-Hole Blowers	Poster Frames	Play-ground Equip.	Safety Ladders	Box-office Equip.	Power Mowers	Standee Speakers
MFG. NO. 1	YES	YES		YES									
MFG. NO. 2	YES	YES		YES									
MFG. NO. 3	YES	YES											
MFG. NO. 4	YES	YES	YES	YES	YES								
MFG. NO. 5	YES	YES											YES
MFG. NO. 6		YES											
MFG. NO. 7		YES											
DIT-MCO		YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES

RAMP IDENTIFICATION and DRIVEWAY FLOODLIGHT

Answers your ramp lighting problems! Double-strength glass panels in heavy cast aluminum case. Ramp numbers and "FULL" letters are fused on glass in ceramic enamel; won't fade or peel. Lower section contains floodlight, spreading a beam groundward to light ramp entrance avoiding confusion and accidents.



Panels also available for EXIT or Special Wording.

ENTRANCE LIGHT and ENTRANCE DRIVE FLOODLIGHT

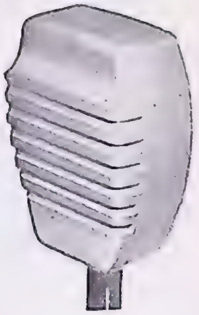
40" Single or Double; 20" Single Face. Eliminates risk and "bottle-necks" at important entrance and exit areas. Bright wording and arrows point the way, floodlight directs a beam groundward. An asset to you, a service to patrons. Rustproof; baked Hammerloid enamel finish.

SCREEN PAINTS for DRIVE-INS and INDOOR HOUSES

DIT-MCO screen coatings for every purpose, both for ideal flat white projection surface and dead black masking. The most enduring and picture-perfecting paint available. Also the most complete line of theatre paints. Consult us as to your problems or needs.

All DIT-MCO Speakers fit 1½" or 2" pipe.

DIT-MCO STANDEE SPEAKERS



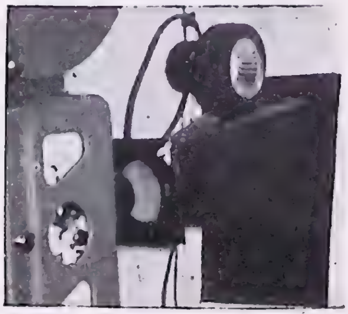
For coverage of your playground and walk-in patrons' seating, for rear ramps, for trucks and for over-flow crowds. Cast aluminum housing, 6"x9", waterproof speaker, withstands weather and abuse. Brass-Shaft wire wound quality volume control. Can be pre-set to any desired volume, tamper-proof. The ideal speaker for the purpose.

DIT-MCO IN-CAR SPEAKERS Are Tops!

Senior: Absolutely unexcelled quality. Superior volume control. Transformer tapped for 2,500 and 7,500 OHM impedance. Amplitude and faithful reproduction of sound heretofore unknown in drive-in speakers.

Junior: Unexcelled at similar price. No sacrifice in fidelity or quality of tone. Workmanship and materials all comparable with the finest. Volume control.

Projector Lens Protector PORTHOLE BLOWER



Keeps dust, rain and insects from entering projection port. Assures clean, flawless projection. Eliminates need for optical glass in port hole openings. Blower also acts as an auxiliary exhaust. This much-needed booth accessory is of value in indoor theatres as well as drive-ins. Needed to keep rouge and lipstick lint from women's handkerchiefs out of booth and off delicately coated expensive lenses.

See and Buy at These Well-Known Reliable Supply Dealers:

ALBANY, GA.
Dixie Theatre Service & Supply Co.
1014 N. Slappey Drive

ATLANTA, GA.
Capitol City Supply Co.
161 Walton St., N.W.

ATLANTA 3, GA.
National Theatre Supply
187 Walton St. N.W.

CHARLESTON 1, W. VA.
Charleston Theatre Supply
506 Lee St.

CHARLOTTE, N. C.
Theatre Equipment Co.
220 S. Poplar St.

CLARKSBURG, W. VA.
Lovett & Co.
333 West Pike St.

DALLAS, TEX.
Modern Theatre Equipment Co.
214 South St. Paul St.

DALLAS 1, TEX.
Herber Bros.
408 South Harwood St.

DETROIT, MICH.
Ernie Forbes Theatre Supply
212-214 W. Montcalm

DETROIT 1, MICH.
National Theatre Supply
2312 Cass Ave.

FORTY FORT (Wilkes-Barre), PA.
Vincent M. Tate Theatre Equipment
1618-20 Wyoming Ave.

INDIANAPOLIS, IND.
Ger-Bar Theatre Equipment
442 North Illinois St.

KANSAS CITY, MO.
National Theatre Supply
223 W. 18th St.

KANSAS CITY, MO.
Shreve Theatre Supply, Inc.
217 W. 18th St.

LOS ANGELES, CALIF.
B. F. Shearer Co.
1964 S. Vermont Ave.

LOUISVILLE 2, KY.
Falls City Theatre Equipment Co.
427-429 South Third

LOUISVILLE 2, KY.
Hadden Theatre Supply Co.
209 South Third St.

MEMPHIS 2, TENN.
National Theatre Supply
412-414 S. Second St.

MIAMI, FLA.
Joe Hornstein, Inc.
714 N. E. First Ave.

MINNEAPOLIS, MINN.
Minneapolis Theatre Supply
75 Glenwood Ave.

OKLAHOMA CITY, OKLA.
W. R. Howell Theatre Supply
12 S. Walker St.

PORTLAND, ORE.
B. F. Shearer Co.
1947 N.W. Kearney St.

SALT LAKE CITY, UTAH
Inter-Mountain Theatre Supply
264 E. First South

SAN FRANCISCO 2, CALIF.
Walter G. Preddey
187 Golden Gate Ave.

SEATTLE 1, WASH.
Modern Theatre Supply, Inc.
2400 Third Ave.

SHREVEPORT, LA.
Alon Boyd Theatre Equipment
P. O. Box 362

TORONTO, ONT., CANADA
General Theatre Supply Co., Ltd.
104 Bond St.

WASHINGTON, D. C.
Elmer H. Brient & Sons, Inc.
925 New Jersey Ave., N.W.

DIT-MCO, INCORPORATED

729 Baltimore Ave. *Phone HArrison 8007* **Kansas City 6, Mo.**

READERS' BUREAU

For further information regarding products advertised or mentioned in this issue, use the postage-paid reply cards below.

NEW EQUIPMENT and DEVELOPMENTS

Briefed from the full description starting on page 47

Key Number

LIGHTING CONTROL SYSTEM....................P-836
The light dimming control equipment consists of one or more miniature positioner stations controlling one or more motor-driven Powerstat dimmers, and is a new development of the Superior Electric Co. Lights can be dimmed, brightened or blended with the minimum effort of fingertip operation of a small hand lever. The system can be adapted to any lighting application and installations can be designed to meet the requirements of a single station application or large console-type control panel. A complete switchboard, with mastering and grand mastering arrangements, can be mounted in a small cabinet or table.

POWER-DRIVEN SCYTHE P-837
A power-driven, portable scythe for cutting and trimming grass in normally inaccessible places has been developed by Hoffco, Inc. Weighing only 24 pounds, the Scythette has a 1¼ h. p. engine, is 54 inches long and is colored a metallic green. A convenient over-the-shoulder strap makes it easy to carry and handle. The unit requires approximately one gallon of gasoline for six operating hours and cuts a 20-inch swath.

WASHABLE, STAINPROOF WALL COVERING......P-838
Varlar stainproof, washable wall covering, which is mildewproof and nonsupporting to vermin is introduced by United Wallpaper, Inc. Ink stains, pencil and crayon marks, grease and oil spots and other common stains may be removed easily and completely without damage to the wall covering. The wall covering is built up into a composite unit with a paper backing so that the finished stainproof product in plain tints, textures, or colored patterns containing as many as 13 separate colors, may be applied by the customary paper hanging methods without special tools, equipment or training.

PLASTIC-FINISHED PANELING P-839
The low-cost, prefinished wall paneling authentically reproduces the richness and warmth of fine woods, and has been developed for theatre interiors by Marsh Wall Products, Inc. The paneling is available in four wood grains: blond mahogany, red mahogany, silver walnut and brown walnut. This plastic-finished panel is quickly and easily cleaned and may be installed with ordinary carpentering tools. The standard panels are 5/32-inch thick with a maximum width of 38 inches and a maximum length of 98 inches. They may be installed directly over old walls.

ASPHALT TILE PRESERVER.....................P-840
The new-type antislip, penetrating and surface-sealing asphalt tile preserver is presented by Multi-Clean Products, Inc. It is claimed that the simplified routine of the new preserving method saves between 15 and 20 hours of floor machine maintenance time a month, to say nothing of the saving realized in material. Daily maintenance routine includes sweeping and damp mopping, then polishing with a rotary type floor machine. Once a week a steel wool disk may be employed to take out the surprisingly few scuff marks that appear on the hardened finish.

PROJECTOR GEAR ASSEMBLY...................P-841
The newly designed intermediate and main drive gear assembly for standard and super type projector mechanisms is introduced by La Vezzi Machine Works. The new unit features gears which revolve on stationary studs. The fixed studs are said to eliminate the troublesome leakage of oil into the film compartment and soundhead from these two points. Longer life of the parts is claimed for the unit through wider faced, stronger gears, the hardened steel intermediate gear, greater bearing area, larger shafts, and more efficient design. Costly bindups are minimized by use of oil cups in ends of shafts and oil wells.

AUTOMATIC EXIT LOCK.........................P-842
An exit lock which keeps emergency exits legally protected and which may be used alone or with any type of panic exit device is introduced by C. D. Walles Corp. The lock unit measures 4x8½x2 inches and is made of bronze. Authorized persons can open the door by use of a key and the unit may be left unlocked for special purposes. It cannot be opened from outside. For emergency use, the exit lock can open a door in a fraction of a second. Merely by striking the clapper with the hand, the thin glass is broken, automatically releasing the latch, sounding an alarm and opening the door.

CHURN BUTTER DISPENSER....................P-843
West Coast Sheet Metal Co. is introducing the stainless steel, animated But-R-Churn, precision-made to resemble the old-time butter barrel, complete with automatic push-pull wooden handle. The unit has high visual impact which makes it ideal for installation in theatre lobbies and refreshment booths of all types. Through a stainless steel measuring valve, identical amounts of butter are dispensed each time the valve is turned. Hot butter, maintained at proper pouring temperature by thermostatic controls, is automatically stirred by stainless steel paddles in full view of the customers. Of particular interest is the construction of the drip-cup holder. In addition to stopping both soilage and waste, the drip-cup holder is so attached that the operator need not move it to butter popcorn.

HOT DOG, BUN STEAMER.......................P-844
The Dixie Hot Dog Machine is offered to theatremen by the Farris Mfg. Co. The visual display of the food makes the steamer an excellent merchandiser. The manufacturer tested the machine for four years before releasing it to the trade, and one of its most important features is the fact that the bottom hot dog or bun can be served first. Buns and hot dogs may be steamed in four minutes and the machine can turn out 500 sandwiches an hour. Buns may be kept all day long without becoming soggy and there is no shrinkage of the meat. The machine will hold three and one-half dozen buns and 20 pounds of hot dogs.

PORTABLE CEILING WASHER....................P-845
The newly designed, precision-built portable wall and ceiling washing machine, which is said to clean up to 5,000 square feet of interior painted walls or ceiling surface in an eight-hour day, is announced by Ross & Story Products Co. The machine employs no motive power and operates silently. The complete absence of splashing and dripping of water makes it possible to do the work without covering up furnishings or equipment.

THERMO FOOT MAT............................P-846
The Thermo-Mat which provides warm-foot comfort for employes in ticket booths or behind refreshment counters is presented by the Thermo-Mat Co. The mat plugs into any ordinary 110-120-volt outlet and can be operated all day inexpensively. Temperature is reached after a few moments of operation and remains uniform. The unit consists of a special metallic resistance embedded in a reversible, ribbed neoprene rubber compound which is tough and long wearing. It is said to be safe from shock and fire hazards.

LITERATURE

Briefed from the description on page 50

Key Number

SODA FOUNTAIN CATALOG......................L-1454
The new eight-page catalog describing various time-saving service units for soda fountain operators has been published by the Bastain-Blessing Co. It contains descriptions of facilities for both refrigerated and dry storage, service stands for appliances of all kinds and such other conveniences as refrigerated hamburger dispensers and Lowerator dispensers.

UNIFORM REFERENCE CHART...................L-1455
The convenient time-saving reference chart is offered by Angelica Uniform Co. as a free service to busy uniform buyers. The chart enables employers to have an exact list of the measurements of each employe and is designed to fit any standard file drawer.

CLEANING UNIT FOLDER......................L-1456
The two-color, four-page catalog, containing complete specifications on the Super Red Streak heavy duty suction cleaner, is available from National Super Service Co., Inc. The Model SH is a powerful unit for both wet and dry pickup, which with proper tool equipment can be used for cleaning erything from lamp shades to boiler tubes.

PUBLISH POPCORN CATALOG...................L-1457
A catalog recently published by Dunbar & Co., commemorating the company's 50th anniversary, contains numerous illustrations of the popping machines and additional installation photos.

ILLUSTRATE LIGHTING UNITS..................L-1458
The Litecraft Mfg. Corp. has issued the paper-bound catalog illustrating the firm's line of lighting units. Included in the 20-page booklet is a price schedule plus specifications and photos of the lighting units in the company's line.

FLOOR MACHINE FOLDER.......................L-1459
The six-page, two-color folder graphically presenting the Multi-Clean line of floor machines and attachments is now available from Multi-Clean Products, Inc. The booklet gives complete specifications, operation instructions and illustrations.

How to Use These READERS' BUREAU COUPONS

1. Fill out completely a separate coupon for each New Equipment Item, News article or Literature reference (above) which interests you. Likewise for each Advertising Product (reverse side of this sheet) about which you want more information. Put only one key number in each square.

Please Print Plainly — Write here the key number of the item that interests you 14
Name JOHN C. DOE
Theatre or Circuit QUEEN
Street No. 5TH and MAIN
City NEWBERN State ALA.
The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

2. Use the outer card to request one to four items, both cards if requesting five to eight.

3. When you have filled out the coupons for each request, detach the postcards and mail. No postage needed in the U.S. (Affix stamp in Canada.)

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD
First Class Permit No. 874 - Section 34.9 PL&R - Kansas City, Mo.

The MODERN THEATRE Section of BOXOFFICE
825 Van Brunt Blvd.
KANSAS CITY 1, MO.

Readers' Bureau

Postage Will Be Paid by Addressee

Please Print Plainly — Write here the key number of the item that interests you ☐
Name..
Theatre or Circuit..
Street No..
City.. State....................
The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

Please Print Plainly — Write here the key number of the item that interests you ☐
Name..
Theatre or Circuit..
Street No..
City.. State....................
The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

Please Print Plainly — Write here the key number of the item that interests you ☐
Name..
Theatre or Circuit..
Street No..
City.. State....................
The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

Please Print Plainly — Write here the key number of the item that interests you ☐
Name..
Theatre or Circuit..
Street No..
City.. State....................
The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

READERS' BUREAU

For literature on products advertised or mentioned in this issue, see other side of this sheet and read how to use the postcard coupons below.

PRODUCTS ADVERTISED IN THIS ISSUE

ADMISSION SIGNS
- Edgar S. Bowman....................39-C

ATTRACTION BOARDS AND LETTERS
- Adler Silhouette Letter Co............39-B
- Wagner Sign Service.................. 3-A

BOXOFFICES
- Poblocki & Sons Co..................50-C

BUTTER DISPENSER for POPCORN
- Automatic Products Co................45-B

CANDY
- Henry Heide, Inc......................38-A
- Nestle's Chocolate Co..................39-A

CARBONS
- See Projector Carbons

CARBON SAVERS
- Cali Products Co......................51-A
- Full Run Carbon Saver Co.............12-A
- Payne Products Co. (Con-O-Matic)....51-C
- Phillips Electro Extensions............49-C

CARPETS
- Bigelow-Sanford Carpet Co............13-A

CARPET CUSHIONING
- Sponge Rubber Products Co........... 5-A

CONCESSION EQUIPMENT, DRIVE-IN
- Walky Service Co.....................34-B

CONCESSION CONTRACTORS
- Sportservice Corp. 34-C

CURTAIN CONTROLS AND TRACKS
- Automatic Devices Co.................24-C
- Vallen, Inc. 49-D

DISPLAY FRAMES AND EASELS
- Peoples Display Frame Co............52-D

DRINK DISPENSERS, Soft Drinks
- See Fountainettes

DRINKS, SOFT
- Canada Dry Ginger Ale, Inc.........37-A
- Coca-Cola Co. 2-A

ELECTRIC POWER GENERATORS
- D. W. Onan & Sons, Inc.............49-A

ENTRANCE & EXIT SIGNS
- DIT-MCO, Inc. 42-A

FILM REWINDERS
- GoldE Mfg. Co......................30-B

FOUNTAINETTES
- Anderson & Wagner, Inc.............38-C
- Drincolator Corp. 35-A

FOUNTAIN SYRUPS
- See Drinks, Soft

GUM, CHEWING
- Wm. Wrigley Jr. Co..................33-A

ICE CREAM MERCHANDISERS
- Icecreamolator Corp. 35-A

KIDDY RIDES for DRIVE-INS
- Miniature Train Co...................45-A

LADDERS, SAFETY
- Dayton Safety Ladder Co.............46-A

LIGHTING CONTROLS, Stage & House
- Superior Electric Co..................24-A

PAINTS, Indoor & Outdoor, Screen, etc.
- DIT-MCO, Inc. 42-A

POPCORN BOXES AND SACKS
- Manley, Inc. 34-D
- Mellos Peanut Co....................34-A

POPCORN BUTTERING DEVICE
- Automatic Products Co...............45-B

POPCORN MACHINES
- Manley, Inc. 34-D

POPCORN SCOOPS
- Speed-Scoop 38-B

POPCORN SEASONING (OIL)
- Manley, Inc. 34-D
- C. F. Simonin's Sons, Inc.............36-A

POPCORN AND SUPPLIES
- Manley, Inc. 34-D
- Mellos Peanut Co....................34-A

POPCORN WARMERS
- Walky Service Co....................34-B

PORTHOLE BLOWERS, PROJECTION
- DIT-MCO, Inc. 42-A

POSTER FRAMES AND EASELS
- Peoples Display Frame Co............52-D

PROJECTION ARC LAMPS
- Ashcraft Mfg. Co.....................49-E
- Strong Electric Corp..................25-A

PROJECTION LENSES
- Kollmorgen Optical Corp.............28-A

PROJECTION AND SOUND
- The Ballantyne Co...................52-C
- International Projector Corp...........1-BC

PROJECTION AND SOUND SERVICE
- RCA Service Co......................30-A

PROJECTOR CARBONS
- National Carbon Co..................27-A

PROJECTOR PARTS
- LaVezzi Machine Works..............50-A
- National Theatre Supply.............18-A

RAMP LIGHTS, DRIVE-IN
- DIT-MCO, Inc. 42-A

RECTIFIERS, PROJECTION
- Strong Electric Corp.................49-B

REFRESHMENT CART, DRIVE-IN
- Walky Service Co....................34-B

REWINDERS, FILM
- GoldE Mfg. Co......................30-B

RIDES—See Kiddy Rides

SAFETY LADDERS
- Dayton Safety Ladder Co............46-A

SCALES, PENNY WEIGHING, FORTUNE
- Watling Mfg. Co....................52-A

SCREEN GAMES
- Sam Gertz..................30-C and 50-B

SCREEN PAINTS, Indoor & Outdoor
- DIT-MCO, Inc. 42-A

SCREENS for INDOOR THEATRES
- B. F. Shearer Co....................24-B
- Vocalite Screen Corp.................26-B

SCREEN TOWERS for DRIVE-INS
- DIT-MCO, Inc. 42-A

SEATING, CONVENTIONAL THEATRES
- American Seating Co................. 6-A
- Griggs Equipment Co.................28-B
- Heywood-Wakefield Co.............. 4-A
- Ideal Seating Co.....................26-A
- Irwin Seating Co.....................48-A
- Kroehler Mfg. Co....................19-A

SIGNS, DIRECTIONAL, Etc.
- Edgar S. Bowman....................39-C
- DIT-MCO, Inc. 42-A

SPEAKERS, IN-CAR, for DRIVE-INS
- The Ballantyne Co...................52-C
- DIT-MCO, Inc. 42-A
- International Projector Corp..........1-BC

SPOT LAMPS
- Strong Electric Corp.................29-A

STAGE & HOUSE LIGHTING CONTROLS
- Superior Electric Co.................24-A

STAGE SHOWS
- Amusement Enterprises 51-B

TELEVISION, THEATRE
- RCA Serice Co., Inc.................30-A

THEATRE EQUIPMENT AND SUPPLIES
- National Theatre Supply.............18-A
- S.O.S. Cinema Supply Corp..........28-C

THEATRE FRONTS
- Poblocki & Sons Co.................50-C

TICKET ISSUING MACHINES
- General Register Corp...............48-B

TICKETS
- Toledo Ticket Co....................52-B

VACUUM CLEANERS
- Ideal Industries, Inc................12-B
- National Super Service Co., Inc.......46-B

NOTE: The figures in the key number shown for each advertiser indicate also the page on which the advertisement of that firm will be found in this MODERN THEATRE issue. The whole key number, including the capital letter, must be used when filling in the postcard coupons below to obtain more information about the advertised product.

ALPHABETICAL INDEX
of Advertisers' Key Numbers

Adler Silhouette Letter Co..............39-B
American Seating Co.................. 6-A
Amusement Enterprises 51-B
Anderson & Wagner, Inc...............38-C
Ashcraft Mfg. Co., C. S...............49-E
Automatic Devices Co.................24-C
Automatic Products Co................45-B
Ballantyne Co. 52-C
Bigelow-Sanford Carpet Co.............13-A
Bowman, Edgar S....................39-C
Cali Products Co......................51-A
Canada Dry Ginger Ale, Inc............37-A
Coca-Cola Co. 2-A
Dayton Safety Ladder Co..............46-A
DIT-MCO, Inc. 42-A
Drincolator Corp. 35-A
Full Run Carbon Saver Co..............12-A
General Register Corp..................48-B
Sam Gertz..................30-C and 50-B
GoldE Mfg. Co.......................30-B
Griggs Equipment Co.................28-B
Henry Heide, Inc......................38-A
Heywood-Wakefield Co. 4-A
Ideal Industries, Inc...................12-B
Ideal Seating Co......................26-A
International Projector Corp.............1-BC
Irwin Seating Co......................48-A
Kollmorgen Optical Corp...............28-A
Kroehler Mfg. Co.....................19-A
La Vezzi Machine Works..............50-A
Manley, Inc. 34-D
Mellos Peanut Co.....................34-A
Miniature Train Co....................45-A
National Carbon Co...................27-A
National Super Service Co..............46-B
National Theatre Supply...............18-A
Nestle's Chocolate Co..................39-A
D. W. Onan & Sons, Inc...............49-A
Payne Products Co....................51-C
Peoples Display Frame Co.............52-D
Phillips Electro Extensions..............49-C
Poblocki & Sons Co...................50-C
RCA Service Co......................30-A
Shearer Co., B. F.....................24-B
Simonin's Sons, Inc., C. F.............36-A
S.O.S. Cinema Supply Corp............28-C
Speed-Scoop 38-B
Sponge Rubber Products Co............ 5-A
Sportservice Corp. 34-C
Strong Electric Corp. (Arc)............25-A
Strong Electric Corp. (Rectifier)........49-B
Strong Electric Corp. (Spot)...........29-A
Superior Electric Co...................24-A
Toledo Ticket Co.....................52-B
Vallen, Inc. 49-D
Vocalite Screen Corp..................26-B
Wagner Sign Service, Inc.............. 3-A
Walky Service Co.....................34-B
Watling Mfg. Co......................52-A
William Wrigley Jr. Co................33-A

No
Postage Stamp
Necessary
If Mailed in the
United States

Postage
Will Be Paid
by
Addressee

BUSINESS REPLY CARD
First Class Permit No. 574 · Section 384½ PL&R · Kansas City, Mo.

The MODERN THEATRE Section of BOXOFFICE
825 Van Brunt Blvd.
KANSAS CITY 1, MO.

Readers' Bureau

Please Print Plainly Write here the key number of the item that interests you ☐

Name...

Theatre or Circuit...

Street No...

City... State..........................

The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

Please Print Plainly Write here the key number of the item that interests you ☐

Name...

Theatre or Circuit...

Street No...

City... State..........................

The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

Please Print Plainly Write here the key number of the item that interests you ☐

Name...

Theatre or Circuit...

Street No...

City... State..........................

The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

Please Print Plainly Write here the key number of the item that interests you ☐

Name...

Theatre or Circuit...

Street No...

City... State..........................

The MODERN THEATRE Section of BOXOFFICE (Jan. 1952)

The DRIVE-IN QUESTION CORNER

As an adjunct to his series of articles on drive-in theatre design and construction Mr. Petersen will answer specific questions addressed to Drive-In Theatre Editor, the Modern Theatre, 825 Van Brunt Blvd., Kansas City, Mo.

Will you please advise me of the proper procedure for securing the NPA Order M-4A to construct a drive-in theatre? Is it necessary to secure such a permit to build a drive-in under 300 cars, providing you do not use over the restricted amounts of materials?

In order to erect a drive-in theatre you must obtain authority from the NPA, even though your plans remain within the allocations permitted. This authority is readily obtainable from your regional NPA office.

Under present NPA building regulations, who supplies the copper wire that runs from the theatre owner's property line to the booth, and is this additional poundage allowable?

The record shows that in the majority of instances, the NPA has allowed this additional poundage. A service drop can be run in from the rear of the theatre without causing much interference with the sight lines from the cars, but this type of service would require considerably more copper for the power company construction than would be the case if an additional 100 pounds of copper were allocated to the exhibitor. For this reason, the NPA will usually go along with the theatreman.

In a recent article you stated that it is possible to construct a 325-car drive-in and stay within the 200-pound copper allotment set by the government. As I figure it, approximately 800 to 1,200 feet of 1/0 cable (depending on whether you have 110/220 volts or less) would be required to get power to the projection booth. I believe this item alone would exceed the 200-pound allotment.

A 40-foot screen requires a booth located approximately 200 feet from it so that a total cable length of not more than 250 feet will be required. This means about 750 feet of single wire or approximately 150 pounds of bare copper wire. So far, this amount has been permitted on several theatres, but in instances where the copper has not been allowed it is a simple matter to bring the service in from the rear of the theatre and run it overhead to the booth. If the theatre is of the capacity mentioned, only one pole would have to be set within the theatre area and that pole would be directly in the rear of the booth so that it would not interfere with the sight lines from the cars to any great extent. The copper required to bring the service in at the rear of the theatre is greater than if the service is run underground from the screen structure so that it is more economical on the material if the NPA approves your application for the additional poundage required.

Recently you commented that the cost is prohibitive on normal operations to install in-car heaters. You also mention that only in temperate climates would heaters be practical. Don't you agree that heaters are practical for most parts of the United States, barring extremities of sub-zero weather?

There is no question in my mind that the interior of an automobile can be heated to a comfortable temperature through the use of heater units, but I am of the opinion that it is too costly and too impractical to operate a drive-in theatre during the winter months in the more northern locations. Even though the patrons can heat their cars to a comfortable temperature they will still have to walk out in the cold to the restrooms and to the concession stand. These facilities must also be heated to afford comfort to the patrons and to prevent freezing of toilet facilities.

Every Ounce of Copper Is Counted by NPA

Nathan D. Golden, director, Motion Picture and Photographic Products Division, of the Department of Commerce, NPA, has called attention to the fact that any wiring required for general lighting purposes, signs, concession machines, heaters, etc., must be included in the total of 200 pounds of copper permitted the theatreman for new construction under NPA. In addition, any copper wire required to bring the power supply from the meter installed by the power company to the projection room, and any other points within the theatre, also has to be included.

Highway Direction Signs Win Drive-In Patrons

Drive-in theatre operators throughout the Hartford, Conn., territory are becoming more conscious of the need for more highway direction signs.

"You know," commented Paul W. Amadeo, general manager of the Pike Drive-In, Newington, Conn., "people still call us up and ask us just where the drive-in is situated! This after all the years we've been operating and advertising."

Amadeo said that he has been using direction signs on the highway near the drive-in with much success. "A lot of people tell our cashier," he said, "that they've noted our signs on the highway."

One of the outstanding examples of highway direction signs is that of the Sky-Vue Drive-In, Torrington, Conn., operated by Vincent W. Youmatz, with Paul S. Purdy as advertising manager. "We use direction signs some distance down the road from the drive-in," reported Purdy. "This means something to our patrons, for they tell us they simply can't go wrong when they see our signs."

MINIATURE TRAINS *for* EVERY LOCATION

any SIZE...*any* CAPACITY...*any* PRICE RANGE...

THE WORLD'S FINEST BY THE WORLD'S LARGEST EXCLUSIVE MANUFACTURER

AVAILABLE...

FREE Descriptive Catalog and Complete Details — write to: Dept. D

MINIATURE TRAIN CO. RENSSELAER, INDIANA

90% more Popcorn Profits!

Butter-Maid

Automatic Hot Butter Dispenser

colorful...

animated...

illuminated

AUTOMATIC PRODUCTS COMPANY

[illegible]

FOR COMPLETE DETAILS TEAR OUT AND MAIL THIS AD TODAY!

Here's Your Big

DOUBLE FEATURE

in Safety

Theatremen everywhere rely on Dayton Safety Ladders for maximum safety and convenience. Ideal for your marquees—perfect for those odd jobs.

Daytons are constructed of tested airplane spruce and reinforced with rigid steel supports to give great strength and lightness of weight. Sizes 3 feet to 16 feet in height (measured from ground to platform) with Standard Rubber Safety Shoes at no extra cost.

Write Today for Bulletin No. A

Dayton Safety Ladder Company

DAYTON SAFETY LADDERS
QUEEN FIRE EXTINGUISHER
SAFETY SUPPLIES

2337 GILBERT AVE., CINCINNATI 6, OHIO
In Canada—Safety Supply Company—Toronto

Personnel Is An Important Key to Operation of a Drive-In Kiddyland

A competent and adaptable personnel in the operating organization is essential in management of a kiddyland, according to Irving Goldberg, partner in the Community Theatres, operating the Bel-Air Kiddyland at the Bel-Air Drive-In Theatre, Detroit, Mich., which is said to be the country's biggest drive-in. Experience here indicates there are no major problems in operation, if proper personnel, sound management principles, adequate equipment and basic plant are all active factors.

"It is principally a question of getting the right people to operate each ride, "Goldberg said: "We try to get people who have children of their own, so that they know children and their ways, and are familiar with the problems of parents. One important rule—they are always courteous to the tots and to their parents."

THESE PRINCIPLES HAVE WORKED

Other basic principles of operation at the Bel-Air, some of them incorporated in management from the start, others reinforced by operating experience, include:

1. Restrooms are always kept clean, with adequate and constant attention and maintenance. Parents feel it is safe to bring their children there, and parents are very sanitation-conscious these days.

2. Novelties for the kiddies pay off. A stand sells pinwheels, big all-day suckers with clowns or figures on them, and other specialties that appeal to little folk.

3. Promotion that pays its own way should be utilized. Typically, small T-shirts for the children, with the name of the theatre on them. These can be sold at approximate cost, and prove popular.

4. Pictures of the youngsters—these will appeal to the children and, probably even more, to the parents. To give a special and memorable pose, a stationary horse, similar to those on the merry-go-round, has been installed as a "studio prop." Lowest rates in town are charged—$1 for a single picture, or $2 for three prints.

5. Maintenance of equipment is a paramount rule. Safety reasons are obvious, but profit makes it worth while. "If an important ride goes down, there is no way of disposing of the tickets," Goldberg comments. "I wouldn't want to see our roller coaster go out of service—there is no adequate substitute for the enjoyment it can give the youngsters."

PARK AREA IS DESIRABLE

6. Landscaping is being stressed more than ever. Original trees have been saved wherever possible, and others added, together with shrubbery. A considerable area has been sodded over, providing an attractive setting and beautifying the improvement of the entire project.

7. Picnic tables have been provided for people who want to eat, and patrons are encouraged to bring their lunch; it helps to make the kiddies eager to come back.

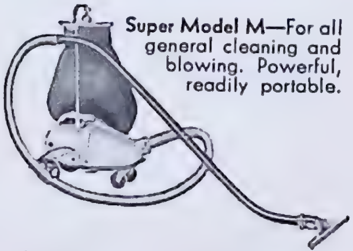
8. A small area with free play equipment has been provided for the tots who want a swing or some other simple playground device. The parents often provide the motive power and the result is a happy and active family group.

Concluding, Goldberg said colorfully, "The kiddyland goes with a drive-in like pork goes with beans."

Cut This Labor Cost In 1952...

Don't spend so much of your operating budget for clean up labor. Just one operator and a Super cleaner with the Super specialized theatre tool equipment can:

- Keep your screen bright and clean and sound holes free of clogging dirt.
- Quickly, easily blow out popcorn boxes, candy wrappers and other debris for ready disposal.
- Remove tracked-in dirt and slush from carpets and bare floors, with either wet or dry cleaning.
- Keep wall decorations, box fronts, all high places free of dust and dirt without dangerous scaffold or ladder climbing.



Super Model M—For all general cleaning and blowing. Powerful, readily portable.

These are only a few of the many things accomplished by the Heavy Duty Super Theatre Cleaners. They are easily portable, go everywhere, clean everything.

Call your local supply dealer. He will bring a Super to your theatre and show you just how easy, economical, Super cleaning can be. Or write for complete data.

Super Model PB—A quiet, double-duty cleaner for both wet and dry pick-up.

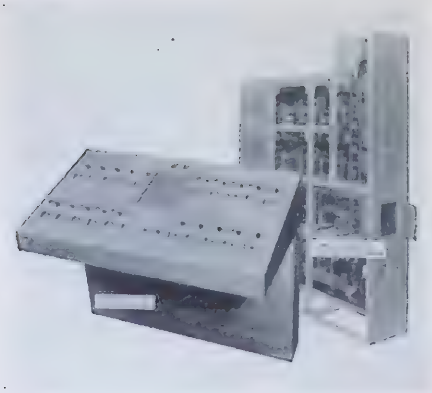
NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 12th St., Toledo 2, Ohio

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

NEW EQUIPMENT & DEVELOPMENTS

Lighting Control System Designed for Theatres P-836



Light dimming control equipment, consisting of one or more miniature positioner stations controlling one or more motor-driven Powerstat dimmers, is a new development of the Superior Electric Co. Lights can be dimmed, brightened or blended with the minimum effort of fingertip operation of a small hand lever. The system can be adapted to any lighting application and installations can be designed to meet the requirements of a single station application or a large console-type control panel. A complete switchboard, with mastering and grand-mastering arrangements, can be mounted in a small cabinet or table, with all controls accessible to the operator.

Power-Driven Scythe For Drive-In Use P-837

A power-driven, portable scythe for cutting and trimming of grass in normally inaccessible places has been developed by Hoffco, Inc. Weighing only 24 pounds, the Scythette has a 1¼-h.p engine, is 54 inches long and is colored a metallic green. A convenient over-the-shoulder strap makes it easy to carry and handle. The unit requires approximately one gallon of gasoline for six operating hours and cuts a 20-inch swath.

Stainproof Wall Covering Is Washable P-838

Varlar stainproof, washable wall covering which is mildew-proof and non-supporting to vermin is introduced by United Wallpaper, Inc.

FOR MORE INFORMATION USE Readers' Bureau Coupons, page 43

Plastic-Finished Paneling For Theatre Interiors P-839

A low-cost, prefinished wall paneling which authentically reproduces the richness and warmth of fine woods, has been developed for theatre interiors. Manufactured by Marsh Wall Products, Inc., the paneling is available in four wood grains: blond mahogany, red mahogany, silver walnut, and brown walnut. This plastic-finished panel is quickly and easily cleaned and may be installed with ordinary carpentering tools. The standard panels are 5/32-inch thick with a maximum width of 38 inches and a maximum length of 98 inches. They may be installed directly over old walls.

Asphalt Tile Preserver Seals Floor Surfaces P-840

A new-type anti-slip, penetrating and surface-sealing asphalt tile preserver is presented by Multi-Clean Products, Inc.

It is claimed that the simplified routine of the new preserving method saves between 15 and 20 hours of floor machine maintenance time a month, to say nothing of the saving realized in material.

Daily maintenance routine includes sweeping and damp mopping, then polishing with a rotary type floor machine. Once a week a steel wool disc may be employed to take out the surprisingly few scuff marks that appear on the hardened finish.

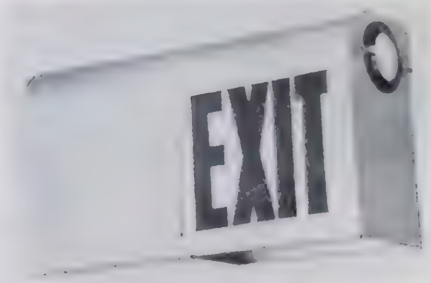
Projector Gear Assembly Minimizes Oil Leakage P-841

A newly designed intermediate and main drive gear assembly for standard and super type projector mechanisms is introduced by LaVezzi Machine Works.

The new unit features gears which revolve on stationary studs. The fixed studs are said to eliminate the troublesome leakage of oil into the film compartment and soundhead from these two points.

Longer life of the parts is claimed for the unit through wider faced, stronger gears, the hardened steel intermediate gear, greater bearing area, larger (½-inch diameter) shafts, and more efficient design. Costly bindups are minimized by use of oil cups in ends of shafts and oil wells.

Automatic Exit Lock For Emergency Use P-842

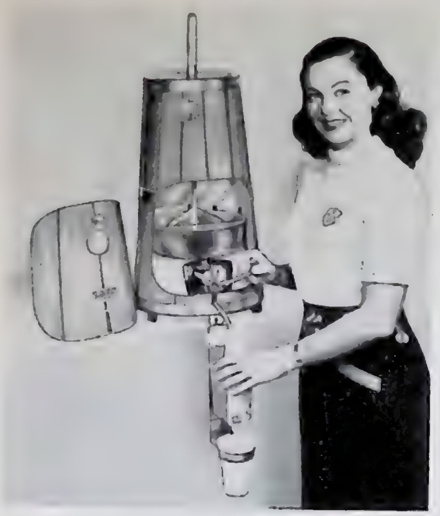


An exit lock which keeps emergency exits legally protected and which may be used alone or with any type of panic exit device is introduced by C. D. Wailes Corp.

The lock unit measures 4x8½x2 inches and is made of bronze. Authorized persons can open the door by use of a key, and the unit may be left unlocked for special purposes. It cannot be opened from outside.

For emergency use, the exit lock can open a door in a fraction of a second. Merely by striking the clapper with the hand, the thin glass is broken, and this automatically releases the latch, sounds an alarm and opens the door.

Butter Dispenser Simulates Old-Fashioned Churn P-843

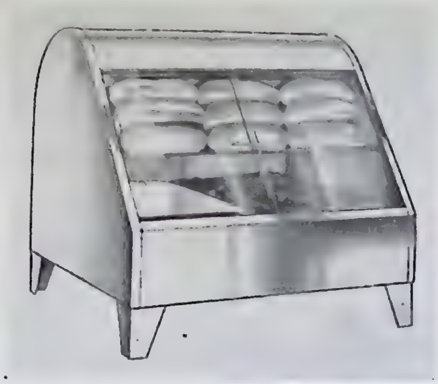


West Coast Sheet Metal Co. is introducing a stainless steel, animated But-R-Churn. Precision-made to resemble the old-time butter barrel, complete with automatic push-pull wooden handle, the unit has high visual impact which makes it ideal for installation in theatre lobbies and refreshment booths of all types—wherever popcorn is sold.

Through a stainless steel measuring valve, identical amounts of butter are dispensed each time the valve is turned. Hot butter, maintained at proper pouring temperature by thermostatic controls, is automatically stirred by stainless steel paddles in full view of the customers.

Of particular interest is the construction of the drip-cup holder. In addition to stopping both soilage and waste, the drip-cup holder is so attached that the operator need not move it to butter popcorn.

Special Features in a New Hot Dog and Bun Steamer P-844



The Dixie Hot Dog Machine, a combination hot dog and bun steamer, is offered to theatremen by the Garvis Mfg. Co. The visual display of the food makes the steamer an excellent merchandiser. The manufacturer tested the machine for four years before releasing it to the trade, and one of its most important features is the fact that the bottom hot dog or bun can be served first. Buns and hot dogs may be steamed, ready for serving, in four minutes, and the machine can turn out 500 sandwiches an hour. Buns may be kept all day long without becoming soggy and there is no shrinkage of the meat.

The machine will hold three and one-half dozen buns and 20 pounds of hot dogs. It is made of stainless steel and is available for use with gas or electricity. No special wiring is required.

Production of wool and blended carpets and rugs during the month of September amounted to 3,615,000 square yards, a decrease of 53 per cent from September 1950, Merrill A. Watson, president of the Carpet Institute, Inc. announced recently.

RESEAT *with* COMFORT *Style and* ECONOMY!

LUXURIOUS comfort, smart appearance and the economy of both moderate initial cost and the lowest maintenance cost of any chair on the market — all these are yours when you reseat with the IRWIN "COMET". Write for complete details. Reseating with this superb chair is a powerful means of boosting Box Receipts — an investment that soon pays for itself in larger profits.

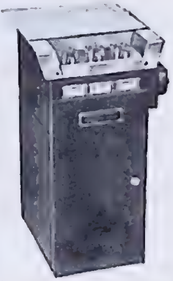
Aisle standard decorations are optional. Full depth back panel protects seat cushions, prevents accidents.

SEATING COMPANY IRWIN GRAND RAPIDS, MICH.

IRWIN SEATING COMPANY
GRAND RAPIDS, MICHIGAN

SPEED THE LINE
AND
UP THE TAKE
WITH
AUTOMATICKET
TICKET
ISSUING
EQUIPMENT

A Model For Every Type and Size of Operation



ELECTRIC AUTOMATICKET for top-traffic installations in Theatres, Amusement Parks, Fairs, Race Tracks

"TRIGGER ACTION" AUTOMATICKET the world's outstanding performer among non-electric ticket issuing machines

"RAPID ACTION" AUTOMATICKET A mechanically driven, rock-bottom-price ticket register for smaller theatres

all geared to maximum efficiency and economy . . . all carrying GRC's famous Uninterrupted-Service Guarantee

GENERAL REGISTER CORPORATION
43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 South Wabash Avenue
Chicago 5, Illinois
6260 Romaine Street
Hollywood 38, Calif.

Guard Against

POWER SHORTAGES
HIGHLINE FAILURES
LOW VOLTAGE

with an

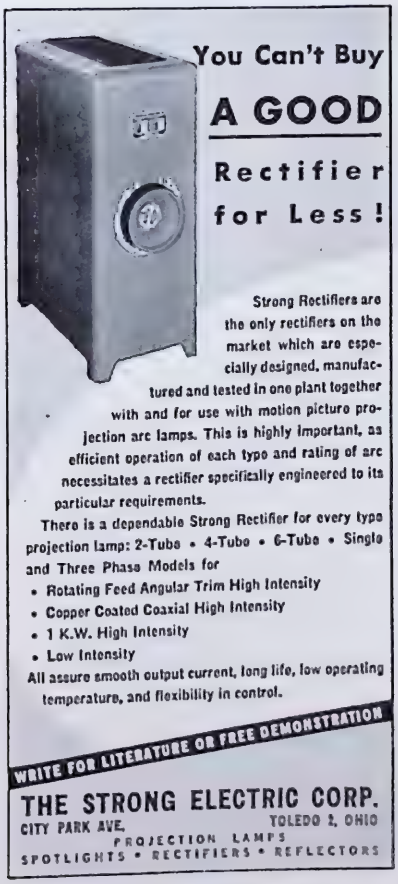
ONAN EMERGENCY ELECTRIC PLANT

You are protected against power interruption or restrictions on your use of electricity with an Onan Standby Plant. In case of power failure the Onan Plant takes over the entire power load within seconds automatically, and the show goes on. When power use is curtailed, just switch to your Onan Plant for all the current you need. Low in cost, simple to install. Ruggedly built and dependable. 1,000 to 35,000 watts A.C.

D. W. ONAN & SONS INC.
7396 Royalston Ave., Minneapolis 5, Minn.

Onan PRODUCTS

Write for Folder


You Can't Buy
A GOOD
Rectifier
for Less!

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

WRITE FOR LITERATURE OR FREE DEMONSTRATION

THE STRONG ELECTRIC CORP.
CITY PARK AVE. TOLEDO 2, OHIO
PROJECTION LAMPS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

Portable Washing Unit For Walls, Ceilings

P-845

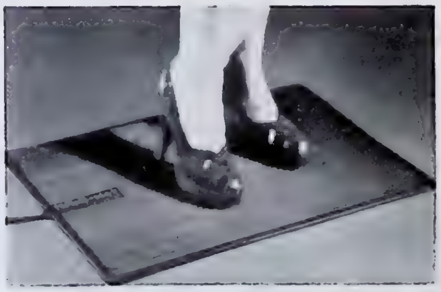
A newly designed, precision-built portable wall and ceiling washing machine, which is said to clean up to 5,000 square feet of interior painted walls or ceiling surface in an eight-hour day, is announced by Ross & Story Products Co.

The machine employs no motive power and operates silently. The complete absence of splashing and dripping of water makes it possible to do the work without covering up furnishings or equipment.

A special washing solution, followed by clear rinse water is fed from separate tanks through 16-foot hoses by low pressure to padded applicator trowels which are easily manipulated with one hand by the operator. Air pressure is developed by a built-in hand-pump, and safely contained within the machine.

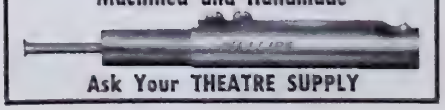
Thermo-Mat Provides Warm-Foot Comfort

P-846



A Thermo-Mat which provides warm-foot comfort for employes in ticket booths or behind refreshment counters is presented by the Thermo-Mat Co. The mat plugs into any ordinary 110-120-volt outlet and can be operated all day inexpensively. Temperature is reached after a few moments of operation and remains uniform. The unit consists of a special metallic resistance embedded in a reversible, ribbed neoprene rubber compound which is tough and long wearing. It is said to be safe from shock and fire hazards.

SAVE CARBONS & COPPER!
"PHILLIPS" CARBON SAVERS
Machined and Handmade



Ask Your THEATRE SUPPLY

Reveals New Success Formula: High "IQ" Makes High Receipts

It's the "IQ" (Illusion Quotient) of the physical theatre that's important when you're trying to build patronage at your boxoffice.

This was indicated recently when a trade survey showed that poor theatres, not poor films, are chiefly responsible for poor boxoffice receipts.

If the Illusion Quotient of the theatre is as high as the "IQ" of the films, it's a lot easier to get patrons back again and again, say the experts.

There's no easier, quicker way to build a high "IQ" in your theatre than by giving the stage a face lifting—particularly the curtain control equipment which opens the door on illusion in any theatre.

Replace the time-worn, obsolete equipment now with Vallen curtain track, controls and special operating devices. To help you do the job at the lowest possible cost, Vallen will give you free, no-obligation engineering counsel.

Just send your stage measurements and specifications to Vallen for suggestions that have 35 years of inspired research and practical knowledge behind them. Write today to Vallen, Inc., Akron 4, Ohio.

(Advertisement)

THE ASHCRAFT C-70 PROJECTION LAMP

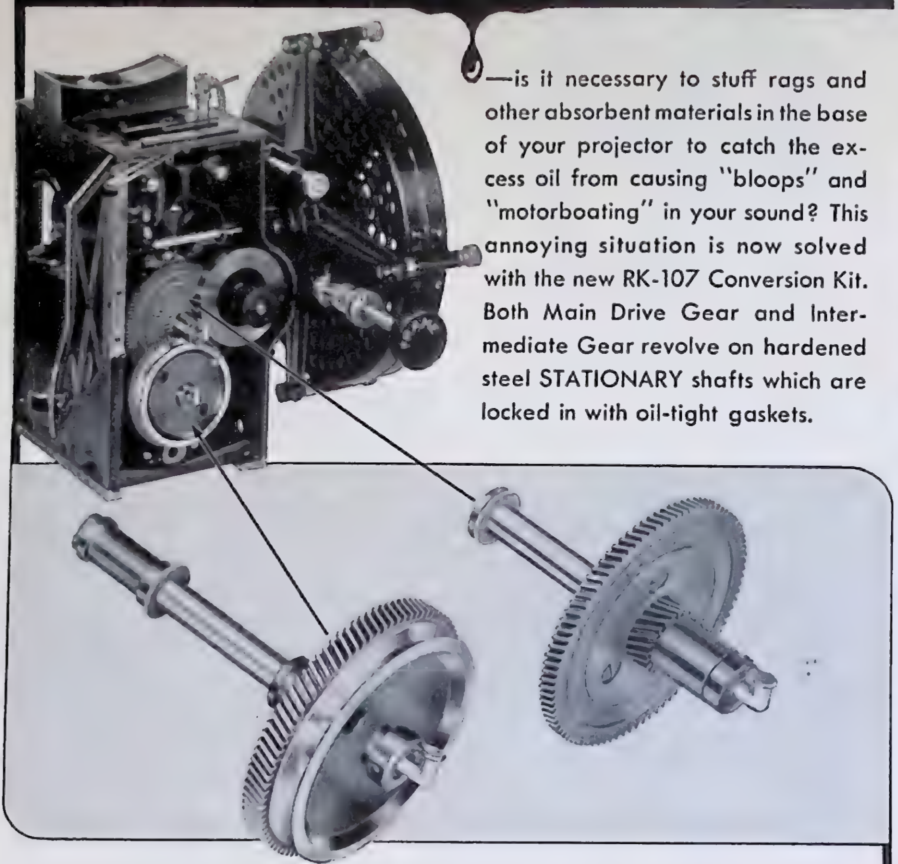
Suprex Projection at its best is obtained with the Ashcraft C-70. Either 7mm carbons from 45-50 amperes or 8mm up to 68 amperes.

Precision operation at all currents. Ball and Roller bearings throughout — 14" high speed reflector.

THE ASHCRAFT SELENIUM RECTIFIER
50 to 110 Amps.
3 phase—190 to 240 Volts
Suitable for all types of lamps. Long life — high efficiency and smooth operation.

C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.

Trouble with Oil Leakage?



—is it necessary to stuff rags and other absorbent materials in the base of your projector to catch the excess oil from causing "bloops" and "motorboating" in your sound? This annoying situation is now solved with the new RK-107 Conversion Kit. Both Main Drive Gear and Intermediate Gear revolve on hardened steel STATIONARY shafts which are locked in with oil-tight gaskets.

Shafts are sturdy—½ inch in diameter. The gears have ½ inch faces—are 50% stronger. Oil reservoirs built in the shafts keep the oil where it belongs providing adequate lubrication and eliminating those former costly bind-ups. For further information regarding this revolutionary new product see your Theatre Supply Dealer or write direct for illustrated brochure.

SUPER LaVezzi SERVICE

LAVEZZI MACHINE WORKS
4635 WEST LAKE STREET · CHICAGO 44, ILLINOIS

FREE! 4 WEEK TRIAL

2 SCREEN GAMES OF MERIT FOR THE PRICE OF ONE

BOOST BOXOFFICE RECEIPTS

Write Today! NOW!

SAM GERTZ
414 Wellington Ave.
Chicago 14, Ill.

Write direct or use the FREE postcard on page 44, filling in this ad's Key Number, 50-B.

It's still Poblocki

For the best in theatre front design, construction and attraction value . . .

Marquee
Box Office
Poster Cases
Signs
Drive-in Signs and Attraction Boards

Call or Write **Poblocki and Sons**

Nationally respected in the field for 32 years
2159 S. Kinnickinnic Ave. Milwaukee 7, Wis.

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Bureau postcard in this issue of The Modern Theatre.

L-1454 — A NEW eight-page catalog describing various time-saving service units for soda fountain operators has been published by the Bastian-Blessing Co. It contains descriptions of facilities for both refrigerated and dry storage, service stands for appliances of all kinds and such other conveniences as refrigerated hamburger dispensers and Lowerator dispenser stands.

L-1455—ANGELICA UNIFORM CO. is offering a convenient time-saving reference chart as a free service to busy uniform buyers. The chart enables employers to have an exact list of the measurements of each employe and is designed to fit any standard file drawer.

On the reverse side is a helpful Angelica measuring chart to aid buyers in selecting the correct size uniform for each employe. Uniform size is essential for fine appearance, increased comfort and maximum wear.

L-1456—A TWO-COLOR, four-page catalog, containing complete specifications on the Super Red Streak heavy duty suction cleaner, is available from National Super Service Co., Inc. The Model SH is a powerful unit for both wet and dry pickup, which with proper tool equipment can be used for cleaning everything from lamp shades to boiler tubes. It is especially designed for rug and upholstery dry and shampoo pickup. It is easily converted to a blower.

L-1457 — DUNBAR PORT-RITE popcorn equipment is presented in a detailed catalog recently published by Dunbar & Co. The catalog, commemorating the company's 50th anniversary, contains numerous illustrations of the popping machines and additional installation photos.

L-1458—THE LITECRAFT MFG. CORP. has issued a paper-bound catalog illustrating the firm's line of lighting units. Included in the 20-page booklet is a price schedule plus specifications and photos of the lighting units in the company's line.

L-1459 — T SIX-PAGE, two-color folder graphically presenting the Multi-Clean line of floor machines and attachments is now available from Multi-Clean Products, Inc. The booklet gives complete specifications, operation instructions and unit illustrations.

about PEOPLE and PRODUCT

Richard Jackson, who joined the Chase Candy Co. as a special representative at Indianapolis, has been named sales representative for the state of Tennessee, exclusive of Memphis, according to W. A. Yantis, president and director of sales.

Appointment of Larry Johnson, formerly assistant to the merchandising manager of the Curtiss Candy Co. and earlier on the sales staff of Mars, Inc., as representative of the Chase Candy Co. in the state of Oregon, has also been announced by Yantis. B. C. "Bud" Quigley, veteran food salesman will be the Chase representative in the southern Illinois territory.

George R. Burda

Edwin C. Swenson

Hiram Hascall, sales manager of D. W. Onan & Sons, Inc., has announced the appointment of George R. Burda as sales promotion manager of the firm. Burda, formerly manager of the eastern sales territory, has been associated with the company since 1942.

Succeeding Burda as regional manager of the eastern zone is Edwin C. Swenson of the service department. Swenson, with Onan since 1941, has for the past several years conducted the Onan Service and Technical school.

Michael Masselli, formerly manager of the Star Theatre, Hartford, Conn., has been named projectionist, Webb Playhouse, Wethersfield, Conn., replacing Salvatore Catania who has resigned to go into the lumber business.

The American Seating Co.'s November board of directors meeting was held in the firm's new San Francisco building. The new structure, which contains showrooms and sales offices in addition to warehouse space, was laid out and developed by Harrison Mosher, the company's merchandising manager, H. F. Robinson, west coast division manager, and C. D. Johnson, assistant manager of the San Francisco branch.

Built of architectural concrete and reinforced concrete slab, it provides a total area of 37,664 square feet and features trucking terminal docks as well as railway siding docks.

Bill DeVry, president and Ellis W. D'Arcy, chief engineer of the DeVry Corp., were awarded honorary fellowships in the Society of Motion Picture and Television Engineers at their 70th semiannual convention recently concluded in Hollywood, Calif. The awards were presented for exceptional achievements and contributions to the motion picture equipment industry, climaxed by the development of the DeVry JAN (joint-army-navy) 16mm sound motion picture projection equipment. D'Arcy was also appointed as a member of the governing board of the SMPTE.

William Bynam has been elected vice-president of the Carrier Corp. Bynam was formerly vice-president and general sales manager, joining Carrier in 1930, after graduation from the University of Alabama.

STAGE SHOW UNITS
ORGANIZED UNITS READY FOR IMMEDIATE BOOKINGS.
Our Stage Shows Are Equipped With Everything to Show Good
• BOXOFFICE PROFIT •
Stage Shows Play Flat or %
WRITE - WIRE - PHONE
GET IN ON A HOUSE POLICY UNIT. STAGE SHOWS EVERY WEEK
NOTE: Our 3-story office building and rehearsal halls are the largest and finest in the southwest.
To inquire, write in Ad Number 23-B on Free postcard, page 36, or write direct to:
AMUSEMENT ENTERPRISES
1211 Louisiana BILL SIROS Houston 2, Tex.

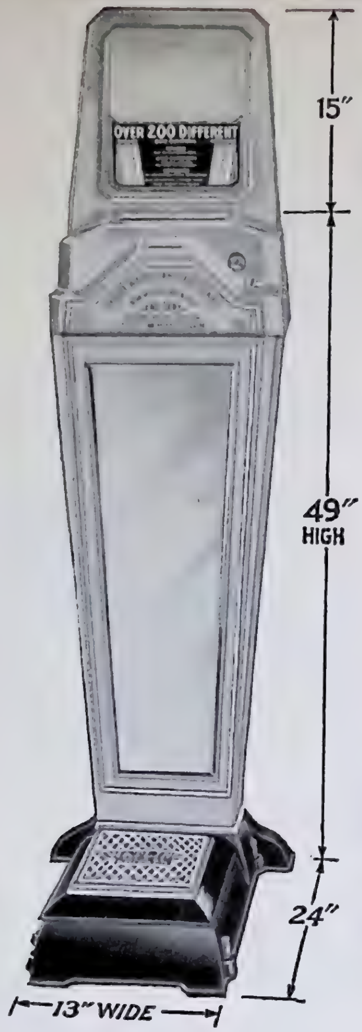
SAVE 22% ON CARBONS!
The CRON-O-MATIC Fully Automatic Carbon Saver
Uses positive carbon stubs of any length, without preparation, and without affecting regular operation of the lamp. When entirely consumed, the new carbon goes into use without losing the light.

Burning average lengths (3¼") down to ¾" saves 2½" or 22.2% of the carbon cost.
SAVES THE AVERAGE THEATRE $400.00 A YEAR
No more guessing whether a carbon will burn a full reel.
Adaptable to Ashcraft "D" and "E", Brenkert - Enarc, Peerless Magnarc and Strong Mogul lamps.
Only $52.50
If your equipment dealer cannot supply you, order direct.
PAYNE PRODUCTS CO.,
Cron-O-Matic Division
2455 W. Stadium Blvd., Ann Arbor, Michigan
( ) Please send literature on the Cron-O-Matic.
( ) Please ship Cron-O-Matic Carbon Saver.
( ) C.O.D., including postage. ( ) Remittance herewith.
NAME ....
THEATRE ....
STREET ....
CITY & STATE ....
EXPORT: Frazar & Hansen, Ltd., San Francisco, New York, Los Angeles

SAVE MORE ON CARBONS
Full Refund If not 100% Satisfied
Patents Pending
CALI CARBON COUPLERS
Let You Burn All the Carbon
"They're Expendible"
The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.
At all progressive supply houses.
Per Hundred, postpaid: Not Packed in Mixed Sizes.

6mm	$2.25
7 or 8mm or 5/16 inch	$2.50
9mm	$3.00

No worrying about injury to high priced carbon savers.
Burn 'em up, you still profit.
Most economical carbon saver you ever used!
CALI Products Company
3719 Marjorie Way Sacramento 20, Calif.



WEIGHT, 165 LBS.

$25 DOWN

Balance $5 Monthly

400 DE LUXE

PENNY FORTUNE SCALE

NO SPRINGS

WRITE FOR PRICES

LARGE CASH BOX HOLDS
$85.00 IN PENNIES

Invented and Made Only by

WATLING
Manufacturing Company
4650 W. Fulton St. Chicago 44, Ill.
Est. 1889—Telephone: Columbus 1-2772
Cable Address: WATLINGITE, Chicago

Harry W. Peterson

HARRY W. PETERSON is the new sales manager of the public seating division of Kroehler Mfg. Co., replacing Howard V. Williams, now sales manager of the company's case goods division. Peterson joined Kroehler in 1938 and pioneered in the development and promotion of the firm's Push-Back chair.

"WHEN A COMPANY is in the business of manufacturing fountain accessory equipment which makes for speedier service in the mass-feeding field, what's more logical than to apply the principles of faster and better service to their own customer relations," and that, according to F. R. Lacy, president of Helmco, Inc., is the reason why the company operates its own Beechcraft Bonanza, four-seat airplane.

The plane, called "Flying Hotcup" after a Helmco-Lacy product, is flown about 300 hours a year on company business by Don R. Conley, assistant sales manager. This 300 hours represents about 1,500 hours of travel by ground conveyance. Most of the flying in the Bonanza is done by Conley, a B-26 pilot with over 50 missions to his credit with the 9th air force during World War II. However, Col. H. E. Lacy, chairman of the board at Helmco and commanding officer of the Illinois wing, civil air patrol, manages to log many a flying hour on company business.

Don Conley and the "Flying Hotcup"

AWARDS TOTALING $500 were presented by the Hild Floor Mfg. Co. to owners of the oldest floor, rug or carpet scrubbing machines still in regular use, as part of the firm's 25th anniversary celebration. Officials report that the search turned up interesting information on the life of floor scrubbing machines under various conditions of use. The information will be made available to any interested person.

For **TICKETS** *of every description*
ROLLS - MACHINE FOLDED
RESERVED SEAT - COUPON BOOKS, ETC.
Specialists since 1910
THE TOLEDO TICKET COMPANY
118 Erie St. Toledo 2, Ohio

According to a Recent Survey

97%

of all Royal Soundmaster Soundheads and PD-50 Amplifiers installed in the past 12 years are

STILL IN OPERATION

95%

are still operating in the same theatre in which they were originally installed.

You very rarely see Ballantyne equipment in classified trade paper used equipment advertisements. There's a Reason!

THE BALLANTYNE COMPANY
1707 Davenport St. Omaha, Nebraska

SAT SUN
WOMAN OF DISTINCTION

SAVE NOW!

Extruded Aluminum Slide Frames

• 8x10	$1.00 each
• 11x14	$1.50 each
• 14x22	$2.15 each
• 22x28	$3.00 each
• 14x36	$3.00 each

Send for illustrated brochure—a complete line of illuminated and non-illuminated wall frames and poster cases.

Peoples Display Frame Co.
1515 Olympic Blvd. Montebello, Calif.

BOXOFFICE BOOKINGUIDE

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Hurricane Island (Col)—Jon Hall, Marie Windsor, Romo Vincent. This didn't do business, doubled with Gene Autry. It is a fair picture, though. Played Fri., Sat. Weather: Cold.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town trade. ***

Mob, The (Col)—Broderick Crawford, Betty Buehler, Richard Kiley. This is Crawford's best picture since "All the King's Men," and it is all Crawford. If Columbia keeps this pace, the guy could really become boxoffice. Business was below average, but through no fault of the film—due to one of the worst storms in years. Play this one. We used it Sun., Mon. Weather: Heavy winds and rains. —Don Donohue, Novato Theatre, Novato, Calif. Small town, rural trade. ***

LIPPERT PRODUCTIONS

G.I. Jane (LP)—Jean Porter, Tom Neal, Iris Adrian. Take it from me, this is strictly for Class C houses. It is a lemon if I ever saw one.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town, rural trade. ***

Steel Helmet, The (LP)—Gene Evans, Robert Hutton, Steve Brodie. Another excellent movie from Lippert. Evans is a true, new find and gave an excellent performance. Hats off to Lippert for making movies that move! One fault we found with this film (and our patrons agreed with us) was that Evans at times could not be understood, as the cigar in his mouth made his speech blurred—apart from the fact that he spoke broad American. The film had an exceptionally smart ending and those who saw the show liked it immensely. It played to good houses with "Samson and Delilah" against us. Played Sun., Mon. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe Nkana, Northern Rhodesia, Africa. Business and mining trade. ***

METRO-GOLDWYN-MAYER

Excuse My Dust (MGM)—Red Skelton, Sally Forrest, Macdonald Carey. Red is a comedian, yet they sell the trailer as a musical. Wake up, somebody! One of Red's best roles, this is, and a nice comedy to please a small town patronage. The cross-country race is a riot. The holiday season kept our boxoffice down to normal, though. Played Sun., Mon. Weather: Cold.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town trade. ***

Miniver Story, The (MGM)—Greer Garson, Walter Pidgeon, John Hodiak. And now the friendly company is becoming the problem company for me. How could patrons enjoy this picture when they couldn't understand half of what was said? On top of that, the story is poor. If you don't believe me, go ahead and find out like I did. Played Wed., Thurs. Weather: Beautiful.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural trade. ***

Show Boat (MGM)—Ava Gardner, Howard Keel, Kathryn Grayson. This is an excellent musical show in color. It had been milked before I got it and did average business, showing a small profit. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town trade. ***

MONOGRAM

County Fair (Mono)—Rory Calhoun, Florence Bates, Jane Nigh. Doubled with Jungle Headhunters (RKO), as we had to have something to bring them in and the latter would not even do it—even though we paid more for it than "County Fair." It was 24 below and the Christmas season, which kept the gross down to 75 per cent. Played Thurs., Fri., Sat. Weather: Cold wave.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town trade. ***

Longhorn, The (Mono)—Wild Bill Elliott, Myron Healey, Phyllis Coates. You can get by with this one topside if you are far enough away from the big leaguers—otherwise, kick it into the cellar under a strong top feature. Played with "Rhubarb" (Para) to average business, on Fri., Sat. Weather: Cold.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural trade. ***

PARAMOUNT

At War With the Army (Para)—Dean Martin, Jerry Lewis, Polly Bergen. This is a fast-moving talky comedy that is almost a cinch to do a lot of business in most spots, but in Fruita it just did slightly above average for the Sunday change. The price was fair, so I was able to come out all right. Played Sun., Mon., Tues. Weather: Fair.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town rural trade. ***

Dear Brat (Para)—Mona Freeman, Billy DeWolfe, Edward Arnold. Who made the trailer on this—a rival film company? It is a near-average comedy—not as good as "Dear Ruth" or "Dear Wife" and does not deserve top rental terms, so dicker on this, as it is nothing extra—just average. The Review Digest was correct on rating this. My boxoffice on it was average. Played Sun., Mon. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town trade. ***

Great Lover, The (Para) — Bob Hope, Rhonda Fleming, Roland Young. The picture wasn't half as bad as I had expected, according to other EHHS reports. In fact, we didn't have one unsatisfactory comment, there were no walkouts, and all our patrons seemed satisfied. Wednesday's business was good but it fell off Thursday. The receipts didn't warrant the additional film rental I had to pay for midweek playing time. I slipped backwards with this one.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Small town, rural trade. *

Mating Season, The (Para)—Gene Tierney, John Lund, Miriam Hopkins. This did not do average business but it is not the picture's fault. It is above the average comedy and pleased all that saw it.—R. S. Gibbons, Mars Theatre, Falkville, Ala. Small town, rural trade. *

Rhubarb (Para)—Ray Milland, Jan Sterling, Gene Lockhart. This is a very good, light comedy that pleased all who saw it here. We did slightly over average business, playing it immediately following the world series. It won't break any world records, but should do a nice business for anyone who plays it, and you are not likely to have any dissatisfied customers on the way out. Played Sun., Mon. Weather: Good.—R. L. Stanger, Windsor Theatre, Windsor, Colo. Rural and small town trade. ***

That's My Boy (Para)—Dean Martin, Jerry Lewis, Polly Bergen. This is one of the better comedies of the year and it drew only average. Played Sun., Mon. Weather: Okay.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining trade. ***

Trail of the Lonesome Pine (Para)—Reissue. Fred MacMurray, Sylvia Sidney, Henry Fonda. Movies may be getting better (and I think they are), but they will have to get pretty good to beat this oldtimer. This also was the opinion of my patrons, judging by the weight of the cashbox. Played Fri., Sat., Mon. Weather: Warm.—Fred L. Murray, Strand Theatre, Spiritwood, Sask. Small town, rural trade. ***

RKO RADIO

Best of the Badmen, The (RKO)—Robert Ryan, Claire Trevor, Jack Buetel. Just too many shows with the word "Badmen" in them. My patrons were confused and did not know if they had seen it or not. It is a nice superwestern with an excellent cast that [illegible] 100 per cent at the boxoffice. Played Thurs., Fri., Sat. Weather: Warm.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town trade. ***

Blue Veil, The (RKO)—Jane Wyman, Charles Laughton, Joan Blondell. For quality, this is everything that RKO advertises, without a doubt one of the best this year, putting Wyman sky-high again. As for business, I'm sorry to say it failed. Maybe it's not for small towns. Played Tues., Wed., Thurs. Weather: Clear but cold.—Don Dono-

(Continued on next page)

Neat Little Package For a Double Bill

REUNION IN RENO (U-I) — Mark Stevens, Peggy Dow, Gigi Perreau. Here is a neat little package to play with a fast comedy or action picture. All performances are good and U-I's slick production angles are noticeable throughout. Play it. All were pleased. In fact, it saved my run. I played it under "Submarine Command" (Para). Played Fri., Sat. Weather: Cold.—Don Donohue, Novato Theatre, Novato, Calif. Small town trade. ***

Could Use One Like This Every Month, He Says

ON MOONLIGHT BAY (WB) — Doris Day, Gordon MacRae, Billy Gray. This is a very fine attraction, did a very nice business at the boxoffice, and every customer seemed to be satisfied. I could use one of this type every month. Played Wed. through Sat. Weather: Wet.—M. W. Mattecheck, Mack Theatre, McMinnville, Ore. City and rural trade. ***

The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

hue, Novato Theatre, Novato, Calif. Small town trade. • • •

Slaughter Trail (RKO) — Brian Donlevy, Gig Young, Virginia Grey. There have been quite a few cavalry stories of late. However, this is the poorest one by a wide margin. It's too bad RKO didn't use the singer as Fox did with Burl Ives in "Smoky," because he is really good. My patrons didn't think much of "Slaughter Trail" and you'd better play it under a strong top feature. Played Fri., Sat. Weather: Rain.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural trade. • • •

Tarzan's Perils (RKO)—Lex Barker, Virginia Huston, George Macready. Well, the kids are finally getting used to Lex Barker, but it is still the monkey that makes these pictures popular. This one deals with renegade gun-runners, selling weapons to native tribes, and it has the usual amount of jungle atmosphere. Tarzan shows have a pretty good following here. Played Fri., Sat. Weather: Light snow.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural trade. • • •

Vendetta (RKO)—Faith Domergue, George Dolenz, Hillary Brooke. This is the story of a custom in Corsica about the oldest son avenging the death of his father. The cast was well chosen but it was a little too deep to go over here. Business was way below average. Played Fri., Sat. Weather: Good.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining trade. • • •

Wagonmaster (RKO)—Ben Johnson, Joanne Dru, Harry Carey jr. Here we go again—it's neither a full-blooded western nor a super-production. The music helped to make this a "sitter-through," but in this part of the world, either the western must move or else it is not worth paying the admission price. Somehow or other we could not help noticing in this one that even the actors were not putting their hearts into their work. Small towns, lay off. Played Fri., Sat. Weather: Warm.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Business and mining trade. • • •

REPUBLIC

Fighting Coast Guard (Rep)—Brian Donlevy, Forrest Tucker, Ella Raines. This didn't do business that we could write home about, but has lots of action. Played Wed., Thurs. Weather: Fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town trade. • • •

Harbor of Missing Men (Rep)—Richard Denning, Barbra Fuller, Steven Geray. Republic turns out a pretty fair little program show, too. This has action, some good underwater shots, and a well-knit story. I doubled this with "California Passage" to 100 per cent business and favorable comment. Played Fri., Sat. Weather: Cold and light snow.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural trade. • • •

20th CENTURY-FOX

American Guerilla in the Philippines (20th-Fox)—Tyrone Power, Micheline Prelle, Tom Ewell. The war angle kept many away, especially parents with boys in service. Those who came liked it. It has a good story but is hard to keep in sharp focus.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town, rural trade. • • •

As Young as You Feel (20th-Fox)—Monty Woolley, Thelma Ritter, David Wayne. A pleasant little show for a midweek spot. There is not enough punch to draw well, and nothing big. However, it was sold at fair rental, and while I didn't make anything, it pleased 85 per cent attendance. It seems that if you don't have something superspecial, folks stay home with their TV sets. This one needs selling. Played Mon., Tues. Weather: Fair.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural trade. • • •

Golden Girl (20th-Fox) — Mitzi Gaynor, Dale Robertson, James Barton. This is below Fox's usual standard for musicals and failed to draw. Although thoroughly enjoyed by those who did attend, a little draggy in spots, when Dennis Day takes over, things pick up. Played Tues., Wed., Thurs. Weather: Cold.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural trade. • • •

Kentucky (20th-Fox) — Reissue. Loretta Young, Richard Greene, Walter Brennan. Although a reissue, this is a mighty fine picture. Indeed, it seemed to be old enough so that few recognized it, and the younger generation got a chance to see how good pictures can be. Played Sat., Sun.—Walt Rasmussen, Star Theatre, Parkersburg, Iowa. Small town, rural trade. • • •

○**On the Riviera** (20th-Fox)—Danny Kaye, Gene Tierney, Corrine Calvet. We were almost normal with this, but it fell a little flat. This does not apply to La Calvet, though—wow! Played Sat., Sun.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Rural, small town trade. • •

People Will Talk (20th-Fox)—Cary Grant, Jeanne Crain, Findlay Currie. This is a good comedy for adults, which did fair business. I broke even on the engagement. It is not suitable for children, as there is too much talk about pregnancy. Played Sun., Mon. Weather: Good. — E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town trade. • • •

Hurt to See This Fine Picture Go to Waste

HALLS OF MONTEZUMA (20th-Fox)—Richard Widmark, Walter Palance, Reginald Gardiner. Old Man Weather landed in all his fury to knock the gate-take for a loop on this superdrama of the marines. It is the finest war drama ever filmed, and in color, too. It really hurts to see such a fine picture go to waste. By all means play it. Played Thurs., Fri., Sat. Weather: Blizzard.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town trade. • • •

Sword of Monte Cristo (20th-Fox)—Paula Corday, George Montgomery, Berry Kroeger. This is a very poor production, although we played to good houses, and the comment was the same from all: Very stiff and poor acting, action forced, and any resemblance to Alexander Dumas and this film purely coincidental! The color was quite good, but this did not make up for the very poor story and even poorer acting. Today's $50 question is where did they pick up the fellow who took the part of the emperor? Was he perhaps related to the producer? If ever any film company needs someone to play a part like that again, call on me. I'll give my services gratis. Played Fri., Sat. Weather: Rain.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Business and mining trade. • • •

Two Flags West (20th-Fox)—Joseph Cotten, Linda Darnell, Jeff Chandler. This was well received and business held up all three nights. It is a nice cast and Joe Cotten is well liked here. Played Fri., Sat., Sun. Weather: Okay.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town, rural trade. • • •

UNITED ARTISTS

Cyrano de Bergerac (UA)—Jose Ferrer, Mala Powers, William Prince. This is wonderful, without a doubt. However, it had played all around me many moons ago, so failed at the boxoffice. If you haven't played this one and you can work it in, you'll find it will pull a few strangers in. Played Sun., Mon. Weather: Clear and cold.—Don Donohue, Novato Theatre, Novato, Calif. Small town trade. • • •

Cyrano de Bergerac (UA) — Jose Ferrer, Mala Powers, William Prince. This I played for one day only, and that was plenty for me! For cities and college towns etc., this costume drama may be okay, but business was only 90 per cent here—and I worked my head off to get that. I tied in with the high school, and the few "better-class" liked it, but I didn't get my regular patrons. Lots of long speeches in it. Played Sunday only. Weather: Cold.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town, rural trade. • • •

UNIVERSAL-INTERNATIONAL

Apache Drums (U-I)—Stephen McNally, Coleen Gray, Willard Parker. Stephen McNally appears to be making an impression here. I hope they don't make him too nice. We did the best business in weeks with this. They got plenty of action and good photography and I was happy. Played Sat., Sun.—Josef F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town trade. • •

Comin' Round the Mountain (U-I)—Bud Abbott, Lou Costello, Dorothy Shay. Corn, and not so pure, and adulterated. Really, it's a shame to have as strong an attraction as Abbott and Costello ruined or definitely hurt by such an idiotic picture. The crowd left in a rather sullen mood. Played Sat., Sun., Mon.—Walt Rasmussen, Star Theatre, Parkersburg, Iowa. Small town, rural trade. • • •

Desert Hawk, The (U-I)—Yvonne DeCarlo, Richard Greene, Jackie Gleason. The color was all that saved this photoplay from oblivion. For my money, it was a flop. Played Tues., Wed. Weather: Okay.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town, rural trade. • • •

Francis Goes to the Races (U-I)—Donald O'Connor, Piper Laurie, Cecil Kellaway. This did 200 per cent of normal business. By the time the show was over, my customers and I just accepted the fact that Francis could talk and enjoyed ourselves. Played Thurs., Fri. Weather: Good.—Audrey Thompson, Ozark Amusement Co., Hardy, Ark. Rural and small town trade. •

Outside the Wall (U-I)—Richard Basehart, Marilyn Maxwell, Signe Hasso. Although Universal seems to have good product for small towns, you still have to play it on the proper days. This one failed miserably at the boxoffice for my weekend. You still have to give them light westerns (not supers) on weekends here. Thank goodness I bought this one right. Played Fri., Sat. Weather: Cold.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Small town, rural trade. •

WARNER BROS.

Daughter of Rosie O'Grady, The (WB)—June Haver, Gordon MacRae, James Barton. This picture was considered tops in my situation. Musicals do not go over here but this picture stood up for three nights. It should be good in any situation and is a strong attraction at the boxoffice. Played Fri., Sat., Mon. Weather: Good.—Fred L. Murray, Strand Theatre, Spiritwood, Sask. Small town, rural trade. • • •

Force of Arms (WB) — William Holden, Nancy Olson, Frank Lovejoy. This is a very well-made war picture that pleased extra well and drew average business. Played Sun., Mon. Weather: Okay.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining trade. • • •

Painting the Clouds With Sunshine (WB) Dennis Morgan, Virginia Mayo, Lucille Norman. This is a waste of Warner Bros. stars and my money—and worst of all, of my patrons' entertainment time. Business was very poor—the picture itself is way below their standard for musicals. The price was my top flat—phooey. Played Sun., Mon. Weather: Clear. — Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. • • •

An Interpretive analysis of lay and tradepress reviews. The plus and minus signs indicate degree of merit only; audience classification is not rated. Listings cover current reviews, brought up to date regularly. This department serves also as an ALPHABETICAL INDEX to feature releases. Numeral preceding title is Picture Guide Review page number. For listings by company, in the order of release, see Feature Chart.

REVIEW DIGEST

Very Good; + Good; ± Fair; — Poor; = Very Poor.

In the summary # is rated 2 pluses, = as 2 minuses.

P.G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	A												
1239	Abbott & Costello Meet the Invisible Man	82	Comedy	U-I	3-17-51	+	+	+	+	+	+	+	7+
	Abilene Trail	64	Western	Mono				±			—	±	2+3—
1271	According to Mrs. Hoyle	60	Drama	Mono	6-23-51	±	±	±		±			4+4—
1300	Across the Wide Missouri	81	Sup-West.	MGM	9-22-51	+	±	±	±	+	+	+	7+3—
1301	Adventures of Captain Fabian	100	Drama	Rep	9-29-51	—	—	±	—	—	—	+	2+6—
1233	Air Cadet	94	Com-Dr.	U-I	2-24-51	+	±	±	+	+	+	+	7+2—
	Aladdin and His Lamp	..	Drama	Mono									
1224	Al Jennings of Oklahoma	79	Drama	Col	1-20-51	#	±	±	+	+	—	—	6+4—
1275	Alice in Wonderland	75	Fantasy	RKO	7- 7-51	+	+	#	#	#	#	±	11+1—
1256	Along the Great Divide	88	West-Dr.	WB	5- 5-51	#	±	±	#	±	+	±	9+4—
1293	American in Paris, An	115	Musical	MGM	9- 1-51	#	#	#	#	#	#	#	14+
1202	American Guerrilla in the Philippines	105	Drama	20th-Fox	11-11-50	#	#	#	#	#	+	+	12+
1293	Angels in the Outfield	102	Drama	MGM	9- 1-51	+	#	#	#	#	+	#	12+
1310	Anne of the Indies	81	Drama	20th-Fox	10-20-51	#	#	+	#	+	±	±	10+2—
	Another Man's Poison	89	Drama	UA								+	1+
1253	Apache Drums	75	Western	U-I	4-28-51	±	±	+	+	+	+	+	7+2—
1251	Appointment With Danger	90	Drama	Para	4-21-51	+	±	+	#	+	+	+	8+1—
1303	Arizona Manhunt	60	Western	Rep	9-29-51	±		+	±	±	±	±	6+5—
	As You Were	57	Comedy	LP									
1267	As Young as You Feel	77	Com.	20th-Fox	6- 9-51	±	+	±	+	+	#	±	8+3—
1213	At War With the Army	93	Comedy	Para	12-16-50	+	+	+	#	+	+	±	8+1—
	B												
1264	Badmen's Gold	56	Western	UA	5-26-51	±		—	—			±	2+4—
1300	Bannerline	87	Drama	MGM	9-22-51	±	+	±	+	+	+		6+2—
1313	Barefoot Mailman, The	83	Comedy	Col	11- 3-51	+	±	±	#	±	+		7+3—
1304	Basketball Fix, The	70	Drama	Realart	9-29-51	±	±	±	+	—	+		5+4—
1223	Bedtime for Bonzo	83	Comedy	U-I	1-20-51	+	+	+	+	#	+	±	8+1—
1299	Behave Yourself!	81	Comedy	RKO	9-22-51	#		+	#	#	+	+	9+
1236	Belle Le Grand	90	Drama	Rep	3- 3-51	+	±	±	+	+	±	±	7+4—
1255	Best of the Badmen	84	Western	RKO	5- 5-51	+		±	#	+	±	+	7+2—
1258	Big Carnival, The (Reviewed as Ace in the Hole)	112	Drama	Para	5-12-51	+	#	+	#	—	±	+	8+2—
1277	Big Gusher	68	Adv-Dr.	Col	7-14-51	+	±	±	±	+	±		6+4—
1317	Big Night, The	75	Drama	UA	11-10-51	+	—	—	—	—	±		2+5—
1239	Bird of Paradise	100	Drama	20th-Fox	3-17-51	+	±	#	#	#	+	±	10+2—
	Blazing Bullets	51	Western	Mono									
1224	Blue Blood	72	Drama	Mono	1-20-51	+	±	±		+	#		6+2—
1159	Blue Lamp, The	84	Drama	UA	6-24-50	+	±	+	±	±	+	+	7+3—
1299	Blue Veil, The	114	Drama	RKO	9-22-51	#	#	+	#	#	#	+	12+
1279	Bonanza Town	56	Western	Col	7-21-51	+			±	±	±		4+3—
1330	Boots Malone	103	Drama	Col	12-22-51	+	+	+		+			4+
1206	Born Yesterday	103	Comedy	Col	11-25-50	#	#	#	#	#	+	#	13+
1234	Bowery Battalion	69	Comedy	Mono	2-24-51	+	+	+		±	—	+	5+2—
1205	Branded	94	Western	Para	11-25-50	+	+	+	+	+	+	±	7+1—
1257	Brave Bulls, The	108	Drama	Col	5-12-51	#	±	#	#	±	+	#	11+2—
1199	Breakthrough	91	Drama	WB	11- 4-50	±	+	+	#	#	#	#	11+1—
1317	Bride of the Gorilla	68	Drama	Realart	11-10-51	+	—	±		+	±	±	5+4—
1281	Bright Victory	97	Drama	U-I	7-28-51	#	#	+	#	#	#	#	13+
1322	Browning Version, The	90	Drama	U-I	11-24-51	#	±		+		#	+	7+1—
1219	Buckaroo Sheriff of Texas	60	Western	Rep	12-30-50	±		±	±	±	—		4+5—
1255	Bullfighter and the Lady	87	Drama	Rep	5- 5-51	+	+	#	#	#	+	#	11+
1330	Bushwhackers, The	73	Western	Realart	12-22-51	+	±	±		±		±	5+4—
	C												
1215	California Passage	90	Western	Rep	12-23-50	+	±	+	±	+	+	±	7+3—
1320	Callaway Went Thataway	81	Comedy	MGM	11-17-51	+	#	+	+	+	#	+	9+
1310	Calling Bulldog Drummond	81	Drama	MGM	10-20-51	+	±	±	+	#			6+2—
1217	Call of the Klondike	67	Drama	Mono	12-23-50	+	±	±		+		±	5+3—
1225	Call Me Mister	95	Musical	20th-Fox	1-27-51	+	±	#	+	#	+		8+1—
	Canyon Raiders	54	Western	Mono								±	1+1—
1270	Capt. Horatio Hornblower	117	Act-Dr.	WB	6-16-51	#	+	#	#	#	#	+	12+
	Captive of Billy the Kid	..	Western	Rep									
1280	Casa Manana	73	Musical	Mono	7-21-51	—	—	±		—	±		2+5—
1280	Cattle Drive	77	Western	U-I	7-21-51	+	+	+	+	+	#	+	8+
1225	Cause for Alarm	73	Drama	MGM	1-27-51	+	+	±	#	—	+	±	7+3—
1251	Cavalry Scout	78	Western	Mono	4-21-51	+	±	+		+	+	±	6+2—
1314	Cave of Outlaws	76	Drama	U-I	11- 3-51	+	±	±	+	+	+		6+2—
1291	Chain of Circumstance	68	Drama	Col	8-25-51	±	±	±	±	±	±	—	6+7—
1326	Chicago Calling	74	Drama	UA	12- 8-51	±	—	±	±	—	+	±	5+6—
1267	China Corsair	67	Act-Dr.	Col	6- 9-51	±	±	±	±	±	±	±	7+7—
1315	Christmas Carol, A	86	Drama	UA	11- 3-51	±	#	—	+	—	#	+	7+3—
1330	Cimarron Kid, The	84	Drama	U-I	12-22-51	+	±	±	+		±		5+3—
1248	Circle of Danger	86	Drama	UA	3- 7-51	±	±	±	#	—	±	+	7+5—
1307	Close to My Heart	90	Drama	WB	10-13-51	±	±	±	+	±	#		7+4—
1305	Clouded Yellow, The	96	Drama	Col	10- 6-51	+	±		+	+	+	+	6+1—
	Colorado Ambush	52	Western	Mono				±		+		±	3+2—
1300	Come Fill the Cup	113	Drama	WB	9-22-51	#	+	+	+	+	#	±	9+1—
1271	Comin' Round the Mountain	77	Comedy	U-I	6-23-51	+	±	±	#	±	±	±	8+5—
1220	Company She Keeps, The	83	Drama	RKO	12-30-50	+	±	+	±	—	+	±	6+4—
1297	Corky of Gasoline Alley	70	Comedy	Col	9-15-51	+		±	±	+	±		5+3—
1218	Counterspy Meets Scotland Yard	67	Drama	Col	12-23-50	+	±	±	±	—	+	±	6+5—
	Crazy Over Horses	65	Comedy	Mono				—				±	1+2—
1291	Criminal Lawyer	74	Drama	Col	8-25-51	+	±	±	+	±	±	±	7+5—
1286	Crosswinds	93	Drama	Para	8-11-51	#	±		#		#	±	8+2—
1230	Cry Danger	79	Drama	RKO	2-10-51	#	+	#	#	+	+	+	10+
1247	Cuban Fireball	78	Com-Mus.	Rep	4- 7-51	+	—	±	+	—	+		4+3—
1294	Cyclone Fury	54	Western	Col	9- 1-51	±		±	±	—	±		4+5—
1204	Cyrano de Bergerac	112	Drama	UA	11-18-50	#	#	#	#	#	#	#	14+
	D												
1276	Dakota Kid, The	60	Western	Rep	7- 7-51	±	±	±	±		±	±	6+6—
1206	Dallas	94	Sup-West	WB	11-25-50	+	±	+	#	#	+	+	9+1-
1285	Danger Zone	60	Drama	LP	8-11-51	+		±		±		±	4+3—
1288	Darling, How Could You!	96	Comedy	Para	8-18-51	±	—			±	+		3+3-
1292	David and Bathsheba	123	Drama	20th-Fox	8-25-51	#	#	#	#	#	#	#	14+
1296	Day the Earth Stood Still	92	Drama	20-Fox	9- 8-51	+	#	+	#	#	#	+	11+
1253	Dear Brat	82	Comedy	Para	4-28-51	+	±	±	±	±	±	±	7+6—
1328	Death of a Salesman	113	Drama	Col	12-15-51	#	#	+	#	#			9+
1329	Decision Before Dawn	119	Drama	20th-Fox	12-22-51	+	+	+	#	#	#	#	11+
1305	Desert Fox, The	87	Drama	20th-Fox	10- 6-51	+	+	±	#	+	#	+	9+1-
1328	Desert of Lost Men	54	Western	Rep	12-15-51	+		±	±				3+2—
1302	Dectective Story	103	Drama	Para	9-29-51	+	#	#	#	#	#	#	13+
1296	Disc Jockey	77	Musical	Mono	9- 8-51	+	±	+	+	+	±		6+2—
1326	Distant Drums	101	Drama	WB	12- 8-51	+	#	+	+	+		±	7+1—
1207	Double Crossbones	75	Com-Mus.	U-I	12- 2-50	+	—	±	±	+	+	+	6+3—
1220	Double Deal	65	Drama	RKO	12-30-50	±	±	±	+	+	±		6+4—
1319	Double Dynamite	80	Comedy	RKO	11-17-51	+	±	±	±	+	+	+	7+3—
1308	Drums in the Deep South	87	Drama	RKO	10-13-51	±	±	±	+	#	+		7+3—
	E												
1312	Elephant Stampede	71	Drama	Mono	10-27-51	±	±	±		+		—	4+4—
1318	Elopement	81	Comedy	20th-Fox	11-10-51	+	±	±	+	+	±	+	7+3—
1226	Enforcer, The	88	Drama	WB	1-27-51	+	+	#	#	+	±	+	9+1—
1262	Excuse My Dust	82	Mus-Com.	MGM	5-26-51	+	+	#	+	#	#	+	10+
	F												
1258	Fabiola	96	Drama	UA	5-12-51	#	±		#	—	—	+	6+3—
1315	Family Secret, The	85	Drama	Col	11- 3-51	±	—	±	±	—	+		4+5—
1233	Father's Little Dividend	81	Comedy	MGM	2-24-51	#	#	#	#	#	#	#	14+
1271	Father Takes the Air	61	Comedy	Mono	6-23-51	±	—	±		±	±		4+5—
1247	Fat Man, The	77	Mys-Dr.	U-I	4- 7-51	±	±	+	±	±	+	±	7+5—
1320	FBI Girl	74	Drama	LP	11-17-51	—	±	±	+	—			3+4—
1329	Finders Keepers	75	Comedy	U-I	12-22-51	—	—	±	±	±	±		4+6—
1255	Fighting Coast Guard	86	Drama	Rep	5- 5-51	+	+	±	+	#	±	±	8+3—
1241	Fingerprints Don't Lie	56	Drama	LP	3-17-51	+	±	±		—	±		4+4—
1253	First Legion, The	86	Drama	UA	4-28-51	+	±	+	#	+	+	+	8+1—
1256	Five	93	Drama	Col	5- 5-51	+	+	+	#	+	+	+	8+
1323	Fixed Bayonets	92	Drama	20th-Fox	12- 1-51	+	±	+	+	+	#	+	8+1—
1322	Flame of Araby	77	Drama	U-I	11-24-51	+	±	+	±	+	+	±	7+3—
1237	Flame of Stamboul	68	Drama	Col	3-10-51	+	±	±	±	+	±	±	7+5—
1329	Flaming Feather	78	Western	Para	12-22-51	+	±	±	+	+			5+2—
1317	Flight to Mars	71	Drama	Mono	11-10-51	+	±	±		+			4+2—
1281	Flying Leathernecks	102	Drama	RKO	7-28-51	+	±	+	#	+	+	+	8+1—
1219	Flying Missile, The	92	Drama	Col	12-30-50	+	±	+	+	+	+	±	7+2—
1244	Follow the Sun	90	Drama	20th-Fox	3-24-51	+	#	+	#	#	#	+	11+
1245	Footlight Varieties	61	Musical	RKO	3-31-51	±	±	+	+	+	±		6+3—
1292	Force of Arms	100	Drama	WB	8-25-51	±	±	#	+	+	#	+	9+2—
1209	For Heaven's Sake	92	Comedy	20th-Fox	12- 9-50	#	+	+	#	#	+	+	10+
1314	Fort Defiance	81	Drama	UA	11- 3-51	#	+	±		#	+	+	8+1—
1298	Fort Dodge Stampede	60	Western	Rep	9-15-51	—		±	+	+			3+2—
1242	Fort Savage Raiders	54	Western	Col	3-17-51	±		±		+	±		4+3—
1260	Fort Worth	80	Super-West	WB	5-19-51	+	±	+	±	+	±	±	7+4—
1267	Four in a Jeep	97	Drama	UA	6- 9-51	#	+		#	±	+	#	9+1 -
1238	14 Hours	91	Drama	20th-Fox	3-10-51	#	#	#	#	#	+	#	13+
1261	Francis Goes to the Races	88	Com.	U-I	5-26-51	+	#	#	#	#	+	#	12+
1212	Frenchie	80	West-Dr.	U-I	12- 9-50	±	±	#	+	+	±	+	8+3
1270	Frogmen, The	96	Drama	20th-Fox	6-16-51	#	#	#	#	#	#	#	14+
1279	Fugitive Lady	78	Drama	Rep	7-21-51	—	—		±	+		±	3+
1235	Fury of the Congo	69	Act-Dr.	Col	3- 3-51	+	±	±	±	±	—	±	[illegible]
	G												
1220	Gambling House	80	Drama	RKO	12-30-50	±	±	±	±	+	±	[illegible]	7+6
1227	Gasoline Alley	77	Comedy	Col	2- 3-51	±	±	+	+	+	+	[illegible]	7+2—
1224	Gene Autry and the Mounties	78	West.	Col	1-20-51	+		±	+	+	+	[illegible]	5+1-
1257	Ghost Chasers	69	Comedy	Mono	5-12-51	+		±		±	[illegible]	±	5+4—
1287	G.I. Jane	62	Comedy	LP	8-18-51	+	±	±		—			3+3
	Girl in Every Port, A	..	Comedy	RKO									
1328	Girl on the Bridge, The	77	Drama	20th-Fox	12-15-51	+	+		+	[illegible]	[illegible]		5+1
1246	Go for Broke!	93	War-Dr.	MGM	3-31-51	+	#	#	#	[illegible]	[illegible]	+	12+
1314	Golden Girl	108	Mus-Drama	20th-Fox	11- 3-51	#	±	±	+	[illegible]	+	+	9+2-
1300	Golden Horde, The	76	Drama	U-I	9-22-51	+		±		+	+		5+1—
1248	Golden Salamander, The	96	Drama	UA	4- 7-51	±	±		±	+	+	+	6+3-
1308	Gold Raiders	56	Drama	UA	10-13-51	±			±				2+2 -
1249	Goodbye, My Fancy	107	Comedy	WB	4-14-51	±	±	[illegible]	#	+	+	+	8+2—
	Great Adventure, The	75	Drama	LP									
1252	Great Caruso, The	109	Drama	MGM	4-21-51	#	#	#	#	#	#	#	14+
1191	Great Manhunt, The (Reviewed as State Secret)	97	Drama	Col	10- 7-50	#	[illegible]		+	+	+	#	8+
1210	Great Missouri Raid, The	85	West-Dr.	Para	12- 9-50	#	+	+	+	+	±	+	8+1—
1230	Groom Wore Spurs, The	81	Comedy	U-I	2-10-51	[illegible]	±	±	±	±	—	±	7+6—
1214	Grounds for Marriage	89	Comedy	MGM	12-16-50	+	+	+	#	+	+	+	8+

REVIEW DIGEST

++ Very Good; + Good; ± Fair; - Poor; = Very Poor. In the summary ++ is rated 2 pluses, = as 2 minuses.

P.G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1261	Guy Who Came Back, The	(91)	Dr.	20-Fox	5-26-51	+	±	±	++	+	+	±	8+3-
1251	Gypsy Fury	(63)	Drama	Mono	4-21-51	+	±			-	-	±	3+4-
	H												
1249	Half Angel	(80)	Drama	20th-Fox	4-14-51	+	±	±	+	+	±		6+3-
1215	Halls of Montezuma	(113)	War-Dr.	20th-Fox	12-23-50	+	++	++	++	++	++	++	13+
1269	Happy Go Lovely	(88)	Musical	RKO	6-16-51	+	+	++	+	++	±	±	9+2-
1265	Hard, Fast and Beautiful	(78)	Drama	RKO	6- 2-51	+	±	++	++	++	+	±	10+2-
1312	Harlem Globetrotters, The	(80)	Drama	Col	10-27-51	+	+	+	++	+	+		7+
1198	Harvey	(104)	Comedy	U-I	10-28-50	++	+	++	++	++	+	++	12+
1303	Havana Rose	(77)	Drama	Rep	9-29-51	-	-	-	±	-	-		1+6-
1248	Heart of the Rockies	(67)	Western	Rep	4- 7-51	+		±	+	+	+		5+1-
1267	He Ran All the Way	(77)	Drama	UA	6- 9-51	+	+	++	++	+	+	++	10+
1276	Here Comes the Groom	(114)	Rom-Com.	Para	7- 7-51	++		++	++	++	++	+	11+
1256	Her First Romance	(73)	Comedy	Col	5- 5-51	+	±	±	±	±	±		6+5-
1195	He's a Cockeyed Wonder	(77)	Comedy	Col	10-21-50	+	±	±	±	+	±	±	7+5-
1299	Highly Dangerous	(81)	Drama	LP	9-22-51	+	±			+			3+1-
1208	Highway 301	(88)	Drama	WB	12- 2-50	±	±	+	+	+	+	+	7+3-
1292	Highwayman, The	(82)	Drama	Mono	8-25-51	+	+	±	++	+	++	±	9+2-
1297	Hills of Utah	(70)	Western	Col	9-15-51	+		±	+	-	±		4+3-
1280	His Kind of Woman	(120)	Drama	RKO	7-21-51	+	±	+	++	++	±	++	10+2-
1259	Hollywood Story	(77)	Mys-Dr.	U-I	5-19-51	+	±	+	+	+	±	+	7+2-
1259	Home Town Story	(61)	Drama	MGM	5-19-51	±	-	±	-	±	+		4+5-
1320	Honeychile	(89)	Comedy	Rep	11-17-51	+	±	+	+	+	+		6+1-
1319	Hong Kong	(91)	Drama	Para	11-17-51	+	±	+	+	+	+		6+1-
1270	Hoodlum, The	(61)	Drama	UA	6-16-51	+	-	±	±	+	+	±	6+4-
1311	Hot Lead	(61)	Western	RKO	10-27-51	±		±	±	+	±		5+4-
1301	Hotel Sahara	(87)	Comedy	UA	9-29-51	+			+	-	+		3+1-
1239	House on Telegraph Hill	(93)	Drama	20th-Fox	3-17-51	+	±	±	±	+	±	+	7+4-
1216	Hunt the Man Down	(68)	Drama	RKO	12-23-50	±		+	±	+	+		5+2-
1277	Hurricane Island	(72)	Drama	Col	7-14-51	±	-	-	+	-	±	±	4+6-
	I												
1244	I Can Get It for You Wholesale	(91)	Drama	20th-Fox	3-24-51	+	++	+	++	++	+	+	10+
1313	I Want You	(102)	Drama	RKO	11- 3-51	++	±	+	+	++	++	+	10+1-
1246	I Was an American Spy	(85)	Drama	Mono	3-31-51	±	+	±		±	±	+	6+4-
1252	I Was a Communist for the FBI	(84)	Drama	WB	4-21-51	+	+	++	++	++	+	++	11+
1223	I'd Climb the Highest Mountain	(88)	Drama	20th-Fox	1-20-51	+	+	++	++	++	++	+	11+
1328	I'll Never Forget You	(90)	Drama	20th-Fox	12-15-51	+	±	-	+	++	+	+	7+2-
1327	I'll See You in My Dreams	(110)	Musical	WB	12-15-51	++	++	+	+	++		+	9+
1261	In Old Amarillo	(67)	Western	Rep	5-26-51	+		±	+	±	±	±	6+4-
	Indian Uprising	(..)	Drama	Col				±					1+1-
1237	Inside Straight	(87)	Drama	MGM	3-10-51	±	±	±	+	+	±	+	7+4-
1260	Inside the Walls of Folsom Prison	(87)	Drama	WB	5-19-51	±	±	+	+	+	±	±	7+4-
1246	Insurance Investigator	(60)	Drama	Rep	3-31-51	+	±	±	±	+		±	6+4-
1276	Iron Man	(82)	Drama	U-I	7- 7-51	++	+	±	+	+	+	+	8+1-
1323	It's a Big Country	(89)	Drama	MGM	12- 1-51	+	+	±	++	-			5+2-
	J												
	Japanese War Bride	(91)	Drama	20th-Fox									
1269	Jim Thorpe—All American	(105)	Drama	WB	6-16-51	++	++	++	++	++	++	+	13+
1298	Joe Palooka in Triple Cross	(60)	Drama	Mono	9-15-51	+		±		+		-	3+2-
1294	Journey Into Light	(88)	Drama	20th-Fox	9- 1-51	-	±	±	++	-	±	±	6+6-
1258	Jungle Headquarters	(65)	Travel	RKO	5-12-51	+	±	+	++	+	+	+	8+1-
1307	Jungle Manhunt	(66)	Drama	Col	10-13-51	+	-	±	±	±	±		5+5-
1322	Jungle of Chang	(67)	Drama	RKO	11-24-51	±		±	±	+			4+3-
	K												
1250	Katie Did It	(81)	Comedy	U-I	4-14-51	±	±	±	+	+	±		6+4-
	Kentucky Jubilee	(67)	Comedy	LP			-			+			1+1-
	Kefauver Crime Investigation	(52)	News	20th-Fox			+						1+
1310	Kid From Amarillo, The	(56)	Western	Col	10-20-51	+		-	+	+	±		4+2-
1210	Kim	(113)	Drama	MGM	12- 9-50	++	++	+	++	+	++	++	12+
1272	Kind Lady	(78)	Drama	MGM	6-23-51	+	+	++	++	+	+	+	9+
1247	Kon-Tiki	(73)	Adv-Dr.	RKO	4- 7-51	±	±	++	++	+	++	++	11+2-
1222	Korea Patrol	(57)	Drama	UA	1-13-51	-	-	±	-	-			1+5-
	L												
1285	Lady and the Bandit, The	(79)	Drama	Col	8-11-51	+	±	±	+	+	±		6+3-
1302	Lady From Texas	(78)	Drama	U-I	9-29-51	+	±	+	±	+	±		6+3-
1309	Lady Pays Off, The	(80)	Drama	U-I	10-20-51	+	±	±	+	+	±	±	7+4-
	Lady Possessed, A	(..)	Drama	Rep									
1326	Lady Says No, The	(82)	Comedy	UA	12- 8-51	+	-	-	+	-	-	±	3+5-
1250	Last Outpost, The	(89)	Outd'r-Drama	Para	4-14-51	+	±	±	++	±	+	+	8+3-
1312	Lavender Hill Mob, The	(82)	Comedy	U-I	10-27-51	++	+		++		++	+	8+
1278	Law and the Lady	(104)	Comedy	MGM	7-14-51	±	+	±	+	-	+	±	6+4-
	Lawless Cowboys	(58)	Western	Mono									
1220	Law of the Badlands	(60)	Western	RKO	12-30-50	+		+	±	+	±		5+2-
	Leave It to the Marines	(66)	Comedy	LP				-				±	1+2-
1240	Lemon Drop Kid, The	(91)	Comedy	Para	3-17-51	++	+	±	++	++	±	+	10+2-
1286	Let's Go Navy	(68)	Comedy	Mono	8-11-51	+	+	+	±	+	±	±	7+3-
1312	Let's Make It Legal	(77)	Comedy	20th-Fox	10-27-51	+	+		±	+	+	+	6+1-
1214	Lightning Guns	(55)	Western	Col	12-16-50	+		±	±	-	±	±	5+5-
1230	Lightning Strikes Twice	(91)	Drama	WB	2-10-51	±	±	+	+	+	+	±	7+3-
1316	Light Touch, The	(107)	Drama	MGM	11- 3-51	±		+	+	-	±		4+3-
1290	Lilli Marlene	(73)	Drama	RKO	8-18-51	±	=	±	-	-	-		2+7-
1254	Lion Hunters, The	(73)	Drama	Mono	4-28-51	+	±	±		±		=	4+5-
1265	Little Big Horn	(82)	Western	LP	6- 2-51	+	±	+	+	++		±	7+2-
1283	Little Egypt	(82)	Comedy	U-I	8- 4-51	+	+	±	±	+	±	±	7+3-
1330	Lone Star	(94)	Western	MGM	12-22-51	++	+	+		+			5+
1238	Long Dark Hall, The	(86)	Drama	UA	3-10-51	±	±		±	+	+	+	6+3-
1307	Longhorn, The	(70)	Western	Mono	10-13-51	+	±	±		+		-	4+3-
1267	Lorna Doone	(84)	Rom-Com	Col	5-26-51	+	±	±	+	++	+	+	8+2-
1281	Lost Continent, The	(82)	Adv-Dr.	LP	7-28-51	+	±	±		+			4+2-
1307	Love Nest	(84)	Comedy	20th-Fox	10-13-51	+	±	±	±	+	±		6+4-
1231	Lucky Nick Cain	(87)	Drama	20th-Fox	2-17-51	+	±	+	+	+	+	±	7+2-
1240	Lullaby of Broadway	(92)	Musical	WB	3-17-51	+	±	++	+	+	+	+	8+1-
	M												
1235	"M"	(88)	Drama	Col	3- 4-51	+	±	+	+	+	+	±	7+2-
1243	Ma and Pa Kettle Back on the Farm	(80)	Comedy	U-I	3-24-51	+	+	+	++	+	±	±	8+2-
1183	Madeleine	(100)	Drama	U-I	9- 9-50	±	±		±	+	+	+	6+3-
1301	Magic Carpet, The	(84)	Comedy	Col	9-29-51	+	±	±	±	=	±		5+6-
1291	Magic Face, The	(89)	Drama	Col	8-25-51	++	±	±	+	+	±	+	8+3-
1205	Magnificent Yankee, The	(88)	Drama	MGM	11-28-50	++	++	++	++	++	++	++	14+
	Man Bait	(..)	Drama	LP									
1243	Man From Planet X	(70)	Fantasy	UA	3-24-51	±	+	+	±	+		-	5+3-
	Man From Sonora	(54)	Western	Mono						+			1+
1325	Man in the Saddle	(87)	Drama	Col	12- 8-51	+	+	+	+	+	+		6+
1215	Man Who Cheated Himself	(81)	Dr.	20th-Fox	12-23-50	++	+	±	++	+	+	+	9+1-
1305	Man With a Cloak	(81)	Drama	MGM	10- 6-51	+	±	±	+	±	±	+	7+5-
1266	Man With My Face, The	(75)	Mys-Dr.	UA	6- 2-51	+	±	±	+		+	+	6+2-
1283	Mark of the Renegade	(81)	Drama	U-I	8- 4-51	+	±	±	+	+	±	-	6+4-
1273	Mask of the Avenger	(83)	Drama	Col	6-30-51	+	±	+	+	+	+	+	7+1-
	Mask of the Dragon	(53)	Drama	LP			-	±		+		±	3+3-
1226	Mating Season, The	(101)	Comedy	Para	1-27-50	++	++	++	++	++	+	++	13+
1285	Meet Me After the Show	(86)	Mus.	20th-Fox	8-11-51	++	++	++	++	++	+	+	12+
1283	Millionaire for Christy, A	(90)	Com.	20th-Fox	8- 4-51	+	+	+	+	+	+	±	7+1-
1268	Million Dollar Pursuit	(60)	Drama	Rep	6- 9-51	±	±	±	±	±	±		6+6-
1235	Missing Women	(60)	Drama	Rep	4- 3-51	±	±	±	+	±		±	6+5-
1287	Mister Drake's Duck	(76)	Comedy	UA	8-18-51	±	±		+	+	+		5+2-
1240	Mister Universe	(79)	Comedy	UA	3-17-51	+	+	+	+	+	±	+	7+1-
1295	Mob, The	(87)	Drama	Col	9- 8-51	+		+	++	+	±	+	7+1-
1321	Model and the Marriage Broker, The	(105)	Comedy	20th-Fox	11-24-51	+	+	±	++	+			6+1-
1208	Molly (Reviewed as The Goldbergs)	(83)	Comedy	Para	12- 2-50	++	+	++	++	±	++	+	11+1-
	Montana Desperado	(51)	Western	Mono				+			±	±	3+2-
1282	Mr. Belvedere Rings the Bell	(88)	Comedy	20th-Fox	7-28-51	+	++	++	++	++	+	++	12+
1262	Mr. Imperium	(87)	Mus-Dr.	MGM	5-26-51	±	±	±	±	±	±	±	7+7-
1301	Mr. Peek-a-Boo	(74)	Comedy	UA	9-29-51	+	+	+	+	+	+	+	7+
1207	Mudlark, The	(99)	Hist-Dr.	20th-Fox	12- 2-50	+	+	+	+	++	++	++	10+
1306	My Favorite Spy	(93)	Comedy	Para	10- 6-51	+	+	+	++	++	+		8+
1245	My Forbidden Past	(70)	Drama	RKO	3-31-51	+	-	±	+	+	±	+	6+3-
1231	My Outlaw Brother (Reviewed as My Brother, the Outlaw)	(82)	Drama	UA	2-17-51	-	-	±	-	-		±	2+6-
1245	My True Story	(67)	Drama	Col	3-31-51	±	±	±	+	+	±		6+4-
1212	Mystery Submarine	(78)	Drama	U-I	12- 9-50	±	±	±	±	+	++	±	8+5-
	N												
1264	Naughty Arlette	(86)	Comedy	UA	5-26-51	±	+		±	±	-		4+4-
1236	Navy Bound	(61)	Comedy	Mono	3- 3-51	±	+	±		+	+	±	6+3-
	Nevada Badmen	(58)	Western	Mono							+	-	1+1-
1277	Never Trust a Gambler	(79)	Drama	Col	7-14-51	±	±	±	±	-	±	±	6+7-
1257	New Mexico	(74)	Drama	UA	5-12-51	±	±	±	+	++	++	±	9+4-
1262	Night Into Morning	(86)	Drama	MGM	5-26-51	++	±	+	++	+	±	+	10+1-
1242	Night Riders of Montana	(60)	Western	Rep	3-17-51	+		±	+	+		±	5+2-
1282	No Highway in the Sky	(98)	Drama	20th-Fox	7-28-51	+	++	++	+	+	++	+	10+
1268	No Questions Asked	(81)	Drama	MGM	6- 9-51	+	+	±	+	+	±	±	7+3-
	Northwest Territory	(61)	Drama	Mono									
	O												
1296	Obsessed	(77)	Drama	UA	9- 8-51	±	-	±	-	±	±		4+6-
1221	Odette	(105)	Drama	UA	1-13-51	++	+		++	++	+	++	10+
1211	Of Men and Music	(85)	Music	20th-Fox	12- 9-50	+		++	++	+	++	++	10+
1242	Oh! Susanna	(90)	Outd'r-Dr.	Rep	3-17-51	+	±	±	++	+	±	±	8+4-
	Oklahoma Justice	(56)	Western	Mono									
	Old West, The	(..)	Western	Col									
1254	Oliver Twist	(105)	Drama	UA	4-28-51	+	++		++	+	+	++	9+
1324	On Dangerous Ground	(82)	Drama	RKO	12- 1-51	++	±	-	±	+			5+3-
1275	On Moonlight Bay	(95)	Musical	WB	7- 7-51	++	++	++	+	++	++	+	12+
1286	On the Loose	(74)	Drama	RKO	8-11-51	+	-	±	+	+	+		5+2-
1237	Only the Valiant	(105)	Hist-West	WB	3-10-51	++	±	++	++	++	+	+	11+1-
1254	On the Riviera	(89)	Mus-Com.	20th-Fox	4-28-51	+	++	++	+	++	++	+	11+
1223	Operation Disaster	(100)	Drama	U-I	1-20-51	+	+		±	±	+	++	7+2-
1221	Operation Pacific	(109)	Drama	WB	1-13-51	+	±	+	++	+	+	+	8+1-
1218	Operation X	(79)	Drama	Col	12-23-50	-	-			=	-	±	1+6-
	Outlaws of Texas	(56)	Western	Mono				±		+		±	3+2-
1325	Overland Telegraph	(60)	Western	RKO	12- 8-51	+		±	+	+			4+1-
	P												
1216	Pagan Love Song	(76)	Musical	MGM	12-23-50	++	±	±	+	+	+	+	8+2-
1243	Painted Hills, The	(68)	Drama	MGM	3-24-51	±	±	+	+	-	±		5+4-
1296	Painting the Clouds With Sunshine	(87)	Musical	WB	9- 8-51	++	±	+	+	++	+	±	9+2-
1308	Pandora and the Flying Dutchman	(123)	Drama	MGM	10-13-51	±	±	±	+	+	±	+	7+4-
	Pals of the Golden West	(68)	Western	Rep									

++ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ++ is rated 2 pluses, = as 2 minuses.

REVIEW DIGEST

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1293	Pardon My French	(81)	Comedy	UA	9- 1-51	−	−	±	±	+	±		4+5−
1261	Passage West	(80)	Western	Para	4-26-51	+	+	+	+	++	±	±	8+2
1234	Payment on Demand	(90)	Drama	RKO	2-24-51	++	++	++	++	++	++	++	14+
1323	Pecos River	(55)	Western	Col	12- 1-51	+		±	+	±			4+2−
1274	Peking Express	(85)	Drama	Para	6-30-51	±	±	+	++	+	±	±	8+4
1291	People Against O'Hara	(103)	Drama	MGM	8-25-51	++	+	±	++	±	++	+	10+2−
1287	People Will Talk	(110)	Comedy	20th-Fox	8-18-51	+	++	++	++	++	++	+	12+
1279	Pickup	(78)	Drama	Col	7-21-51	+	±	±	+	±	+	+	7+3−
1263	Pier 23	(59)	Drama	LP	5-26-51	±	±	±		±		±	5+5−
1288	Pistol Harvest	(60)	Western	RKO	8-18-51	+		+	±		+		4+1−
1282	Place in the Sun, A	(122)	Drama	Para	7-28-51	++	+			++	++	++	9+
1289	Pool of London	(86)	Drama	U-I	8-18-51	±	±		±	+	+	+	6+3−
1225	Prairie Roundup	(53)	Western	Col	1-27-51	±		+	+	±	+	−	5+3−
1212	Prelude to Fame	(78)	Mus-Dr	U-I	12- 9-50	+	+		+		+	+	5+
1221	Pride of Maryland	(60)	Drama	Rep	1-13-51	+	±	±	+	+	±	±	7+4−
1266	Prince Who Was a Thief	(88)	Drama	U-I	6- 2-51	+	+	+	+	++	±	+	8+1−
1256	Prowler, The	(92)	Drama	UA	5- 5-51	+	±	±	+	±	±	++	8+5−
1318	Purple Heart Diary	(73)	Drama	Col	11-10-51	+	±	±	+	+	±		6+3−
	Q												
1238	Quebec	(85)	Drama	Para	3-10-51	±	−	±	+	−	+	±	5+5−
1244	Queen for a Day	(107)	Drama	UA	3-24-51	+	±	+	++	±	++		8+2−
1320	Quo Vadis	(172)	Drama	MGM	11-17-51	++	++	++		++	++		10+
	R												
1309	Racket, The	(90)	Drama	RKO	10-20-51	+	±	+	±	+		±	6+3−
1309	Raging Tide, The	(92)	Drama	U-I	10-20-51	−	±	±	+	+	++		6+3−
1235	Raton Pass	(84)	Western	WB	3- 3-51	±	±	±	++	±	±	+	8+5−
1238	Rawhide	(86)	West-Dr	20th-Fox	3-10-51	++	+	+	++	++	+	+	10+
1288	Red Badge of Courage	(69)	Drama	MGM	8-18-51	+	±	+	++	−	++	+	8+2−
1214	Redhead and the Cowboy	(82)	Drama	Para	12-16-50	−	±	±	+	−	+	+	5+4−
1319	Red Mountain	(84)	Western	Para	11-17-51	±	±	±	++	++	+		8+3−
1302	Reunion in Reno	(80)	Drama	U-I	9-29-51	+	±	±	+	+	±		6+3−
1216	Revenue Agent	(72)	Drama	Col	12-23-50	+	±	±	±	+	±	±	7+5−
1284	Rhubarb	(94)	Comedy	Para	8- 4-51	++	+	±	++	+	++	++	10+1−
1230	Rhythm Inn	(71)	Musical	Mono	2-10-51	+	±	±		+	±		5+3−
1276	Rich, Young and Pretty	(95)	Musical	MGM	7- 7-51	+	+	+	+	+	++	++	9+
1232	Ridin' the Outlaw Trail	(56)	Western	Col	2-17-51	±		±	+	+	+		5+2−
1299	River, The	(99)	Drama	UA	9-22-51	+	±	++	++	++	++	++	12+1−
1284	Roadblock	(73)	Drama	RKO	8- 4-51	+	±	±	−	+	−		4+4−
	Roaring City	(57)	Drama	LP								±	1+1−
1284	Rodeo King and the Senorita	(67)	West.	Rep	8- 4-51	±		+	+	±	+		5+2−
	Room for One More	(95)	Comedy	WB									
1229	Rough Riders of Durango	(60)	Western	Rep	2-10-51	+		±	+	+	+	±	6+2−
1229	Royal Wedding	(92)	Musical	MGM	2-10-51	++	+	++	++	++	++	++	13+
	S												
1247	Saddle Legion	(60)	Western	RKO	4- 7-51	+		±	±	+	±		5+3−
1324	Sailor Beware	(106)	Comedy	Para	12- 1-51	+	++	++	++	++			9+
1275	St. Benny, the Dip	(80)	Comedy	UA	7- 7-51	±	±	+	±		+		5+3−
1084	Samson and Delilah	(128)	Drama	Para	10-29-49	++	++	++	++	++	++	++	14+
1254	Santa Fe	(89)	Western	Col	4-28-51	+	±	+	+	+	+	±	7+2−
1295	Saturday's Hero	(111)	Drama	Col	9- 8-51	+	++	+	+	+	++	+	9+
1278	Savage Drums	(70)	Adv-Dr	LP	7-14-51	±	−	±		±		±	4+5−
1245	Scarf, The	(86)	Drama	UA	3-31-51	±	±	+	++	++	+	±	9+3−
1302	Sea Hornet	(84)	Drama	Rep	9-29-51	±	±	±	+	±	±		6+5−
1258	Sealed Cargo	(90)	Mys-Dr.	RKO	5-12-51	+	±	+	++	+	+	+	8+1−
1226	Second Woman, The	(91)	Drama	UA	1-27-51	+	±	±	+	±	+	+	7+3−
1274	Secret of Convict Lake, The	(83)	Dr.	20th-Fox	6-30-51	+	±	+	++	+	+	+	8+1−
1274	Secrets of Monte Carlo	(60)	Drama	Rep	6-30-51	−	±	±	±	±		±	5+6−
1327	Sellout, The	(83)	Drama	MGM	12-15-51	±	+	±	+	+			5+2−
1195	September Affair	(104)	Drama	Para	10-21-50	+	±	+	++	++	+	+	9+1−
1327	Shadow in the Sky	(78)	Drama	MGM	12-15-51	±	±	±	+	±			5+4−
1211	Short Grass	(82)	Western	Mono	12- 9-50	±	±	±	+	+	±	±	7+5−
1268	Show Boat	(108)	Musical	MGM	6- 9-51	++	++	++	++	++	++	++	14+
1217	Sierra Passage	(80)	Western	Mono	12-23-50	±	±	±		+	+	±	6+4−
1272	Silver Canyon	(70)	Western	Col	6-23-51	+		±	±	+	±		5+3−
1306	Silver City	(90)	Drama	Para	10- 6-51	+	±	±	+	+	+		6+2−
1246	Silver City Bonanza	(67)	Western	Rep	3-31-51	+		±	±	+	+	±	6+3−
1273	Sirocco	(98)	Drama	Col.	6-30-51	+	±	±	±	+	±	+	7+4−
1264	Skipalong Rosenbloom	(72)	Comedy	UA	5-26-51	+	±	±	±				4+3−
	Sky High	(60)	Comedy	LP									
1311	Slaughter Trail	(78)	Drama	RKO	10-27-51	±	+	−	+	−	+		4+3−
1259	Smuggler's Gold	(64)	Adv-Dr	Col	5-19-51	+	±	±	±	+	±	±	7+5−
1252	Smuggler's Island	(75)	Drama	U-I	4-21-51	+	±	±	±	+	±	±	7+5−
	Smoky Canyon	(..)	Western	Col									
1263	Snake River Desperadoes	(54)	Western	Col	5-26-51	±		±	±	+	±		5+4−
1226	So Long at the Fair	(85)	Drama	UA	1-27-51	+	±		+	++	+	++	8+1−
1316	South of Caliente	(67)	Western	Rep	11- 3-51	+		−	+	+	±		4+2−
1243	Soldiers Three	(92)	Drama	MGM	3-24-51	+	±	+	+	++	+	+	8+1−
1315	Son of Dr. Jekyll, The	(76)	Drama	Col	11- 3-51	+	±	±	±	+	±		6+4−
1229	Spoilers of the Plains	(67)	Western	Rep	2-10-51	±		+	+	+	+	±	6+2−
	Stagecoach Driver	(52)	Western	Mono							±	±	2+2−
	Stage to Blue River	(56)	Western	Mono									
1218	Stage to Tucson	(82)	Western	Col	12-23-50	+	±	±	±	+		±	6+4−
1313	Starlift	(103)	Musical	WB	11- 3-51	+	+	+	+	+	±		6+1−
	Steel Fist	(..)	Drama	Mono									
1222	Steel Helmet, The	(84)	Drama	LP	1-13-51	+	++	++	++	+	+	±	10+1−
1271	Stop That Cab	(56)	Comedy	LP	6-23-51	±				−			1+2−
	Stormbound	(60)	Drama	Rep									
	Storm Over Tibet	(..)	Drama	Col				+		±			2+1−
1214	Storm Warning	(91)	Drama	WB	12-16-50	+	++	+	++	+	+	+	9+
1314	Strange Door, The	(80)	Drama	U-I	11- 3-51	±	±	±	±	±	±	±	7+7−
1269	Strangers on a Train	(101)	Drama	WB	6-16-51	++	+	++	++	++	++	++	13+
1321	Street Bandits	(54)	Drama	Rep	11-24-51	−	−	±	+	±		−	3+5−
1270	Streetcar Named Desire, A	(122)	Drama	WB	6-16-51	++	+	++	++	++	++	+	12+
1273	Strictly Dishonorable	(94)	Drama	MGM	6-30-51	+	+	+	+	+	+	+	7+
1286	Strip, The	(85)	Drama	MGM	8-11-51	+	±	±	++	±	+		7+3−
1294	Submarine Command	(87)	Drama	Para	9- 1-51	+	±	±	+	+	±		6+3−
1228	Sugarfoot	(80)	Super-West	WB	2- 3-51	±	−	±	+	±	−	±	5+6
1295	Sunny Side of the Street	(71)	Musical	Col	9- 8-51	±	±	±	+	+	±		5+3−
1201	Sun Sets at Dawn, The	(71)	Drama	UA	11-11-50	−	±	±	±	+	+	±	6+5−
	Superman and the Mole Men	(58)	Drama	LP				±				±	2+2−
1239	Sword of Monte Cristo	(80)	Drama	20th-Fox	3-17-51	±	±	±	+	++	±	±	8+5−
	T												
1269	Take Care of My Little Girl	(93)	Mus.	20-Fox	6-16-51	−	±	+	++	±	+	+	7+3−
	Tales of Robin Hood	(59)	Drama	LP									
1284	Tall Target, The	(78)	Drama	MGM	8- 4-51	+	+	±	+	+	++	+	8+1−
1318	Tanks Are Coming, The	(90)	Drama	WB	11-10-51	+	±	+	±	+	+	±	7+3−
1228	Target Unknown	(90)	Drama	U-I	2- 3-51	+	±	±	+	+	+	+	7+2
1244	Tarzan's Peril	(79)	Drama	RKO	3-24-51	+	±	±	+	±	±		6+4−
1329	Tembo	(80)	Documentary	RKO	12-22-51	+		±		+			3+1−
1313	Ten Tall Men	(95)	Drama	Col	12- 3-51	+	±	+	++	++	+	+	9+1−
1236	Teresa	(105)	Drama	MGM	3- 3-51	±	±	±	++	±	++	+	9+4−
1242	Texans Never Cry	(68)	Western	Col	3-17-51	±		±	+	−	±		4+4−
1298	Texas Carnival	(77)	Musical	MGM	9-15-51	+		++	+	+	++	±	8+1
	Texas Lawmen	(54)	Western	Mono									
1266	Texas Rangers, The	(74)	Western	Col	6- 2-51	+	±	+	+	+	±	±	7+3−
	Texas Trail	(..)	Drama	Mono									
1268	That's My Boy	(98)	Comedy	Para	6- 9-51	+	++	++	++	++	+	+	11+
1264	They Were Not Divided	(102)	Drama	UA	5-26-51	±	±		+				3+2
1250	Thing From Another World	(86)	Drama	RKO	4-14-51	+	+	+	++	++	+	++	10+
1293	This Is Korea	(50)	Doc.	Rep	9- 1-51	++	+	+	++	++			8+
1225	13th Letter, The	(85)	Drama	20th-Fox	1-27-51	++	+	+	++	++	+	+	10+
1224	Three Desperate Men	(71)	Western	LP	1-20-51	±		±		−		±	3+4−
1232	Three Guys Named Mike	(90)	Comedy	MGM	2-17-51	+	+	+	++	++	+	+	9+
1272	Three Steps North	(85)	Drama	UA	6-23-51	+	±	±	+	+	±	±	7+4−
1252	Thunder in God's Country	(67)	Western	Rep	4-21-51	+		±	+	+	±	±	6+3−
1285	Thunder on the Hill	(84)	Drama	U-I	8-11-51	+	±	±	+	+	+	+	7+2−
1311	Too Young to Kiss	(91)	Comedy	MGM	10-27-51	+	+	±	+	++	++	+	9+1−
1255	Tokyo File 212	(84)	Drama	RKO	5- 5-51	±	±	±	−	±	+	±	6+6−
1222	Tomahawk	(82)	Sup-West	U-I	1-13-51	+	±	+	+	+	+	+	7+1−
1311	Tom Brown's Schooldays	(93)	Drama	UA	10-27-51	+	++		+	++	+		7+
1288	Tomorrow Is Another Day	(90)	Drama	WB	8-18-51	+	+	±	+	+	+	+	7+1−
1210	Tougher They Come, The	(69)	Drama	Col	12- 9-50	+	±	±	±	+	±	±	7+5−
1215	Trail of Robin Hood	(67)	Western	Rep	12-23-50	±		±	+	+	+	±	6+3−
1209	Try and Get Me	(92)	Drama	UA	12- 9-50	+	++	+	++	+	+	±	9+1−
	(Reviewed as Sound of Fury)												
1304	Two-Dollar Bettor	(72)	Drama	Realart	9-29-51	+	±	±	+	+	+	±	7+3−
1274	Two Gals and a Guy	(70)	Comedy	UA	6-30-51	±	−	±	±	=			3+6−
1273	Two of a Kind	(75)	Drama	Col	6-30-51	+	±	±	±	+	±	±	7+5−
1309	Two Tickets to Broadway	(106)	Musical	RKO	10-20-51	+	+	+	++	++	+	±	9+1−
	U												
1202	Undercover Girl	(83)	Drama	U-I	11-11-50	−	±	±	+	+	±	+	6+4−
1216	Under the Gun	(83)	Drama	U-I	12-23-50	+	±	±	+	+	±	±	7+4−
1310	Unknown Man, The	(88)	Drama	MGM	10-20-51	+	±	−	±	±	+	+	6+4−
1315	Unknown World	(63)	Drama	LP	11- 3-51	−	±	±		−			2+4−
1236	Up Front	(92)	War Drama	U-I	3- 3-51	+	+	++	+	+	+	++	9+
1316	Utah Wagon Train	(67)	Western	Rep	11- 3-51	+		±	±	+	+	±	6+3−
	V												
1234	Valentino	(105)	Drama	Col	2-24-51	++	+	++	++	++	+	+	11+
1318	Valley of Fire	(63)	Western	Col	11-10-51	+		+	+	±	±		5+2−
	Varieties on Parade	(67)	Musical	LP						±			1+1−
1207	Vendetta	(84)	Drama	RKO	12- 2-50	±	±	+	±	++	−	±	7+4−
1227	Vengeance Valley	(82)	Sup-West	MGM	2- 3-51	+	+	+	++	++	+	+	9+
1120	Vicious Years, The	(81)	Drama	UA									
	W												
	Wanted: Dead or Alive	(58)	Western	Mono								±	1+[illegible]
1265	Warpath	(95)	Drama	Para	6- 2-51	+	+	±	+	++	+	±	8[illegible]
1205	Watch the Birdie	(71)	Comedy	MGM	11-25-50	+	+	+	++	+	+	±	[illegible]
1324	Weekend With Father	(83)	Comedy	U-I	12- 1-51	+	+	+	+	+	+		[illegible]
1295	Well, The	(88)	Drama	UA	9- 8-51	++	++	++	++	++	++	+	[illegible]
1260	Wells Fargo Gunmaster	(60)	Western	Rep	5-19-51	+		±	±	+	±	[illegible]	6+3−
1321	Westward the Women	(86)	Drama	MGM	11-24-51	+	±	+	+	++	++		8+1−
1249	When I Grow Up	(90)	Drama	UA	4-14-51	+	+	+	+	±	[illegible]		7+1−
1257	When the Redskins Rode	(78)	Western	Col	5-12-51	±	±	±	+	+	[illegible]	[illegible]	6+4
1294	When Worlds Collide	(81)	Drama	Para	9- 1-51	++	±	+	++	++	[illegible]	[illegible]	9+1
1316	Whip Hand, The	(81)	Drama	RKO	11- 3-51	+	±	+	−	[illegible]	[illegible]	[illegible]	[illegible]
	Whistling Hills	(58)	Western	Mono				±				[illegible]	2+2−
1250	Whirlwind	(70)	Western	Col	4-14-51	+		±	+	[illegible]	±		6+2
1287	Whistle at Eaton Falls, The	(96)	Drama	Col	8-18-51	+	±	±	[illegible]	[illegible]	[illegible]	+	7+4−
1260	Wicked City, The	(76)	Drama	UA	5-19-51	+	−						[illegible]
1325	Wild Blue Yonder, The	(98)	Drama	Rep	12- 8-51	+	±	[illegible]	[illegible]	[illegible]			9+2−
	Woman in the Dark	(..)	Drama	Rep									
	Y												
1232	Yank in Korea, A	(73)	War-Drama	Col	2-17-51	+	[illegible]	[illegible]	[illegible]	+	±	+	7+3−
	Yellow Fin	(74)	Drama	Mono			±	±		+		±	3+3−
1283	Yes Sir, Mr. Bones	(53)	Musical	LP	8- 4-51	±	[illegible]	±		−			3+4
1292	You Never Can Tell	(78)	Comedy	U-I	8-25-51	+	+	+	++	++	+		8+
1233	You're in the Navy Now	(93)	Com.	20th-Fox	2-24-51	+	++	+	+	+	+	+	8+
	(Reviewed as U.S.S. Teakettle)												
	Yukon Manhunt	(63)	Adv.-Dr.	Mono			±			+	±	−	3+3−

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows: ✪ denotes BOXOFFICE Blue Ribbon Award Winner. ⊙ denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

	COLUMBIA Type Rel. No.	LIPPERT Type Rel. No.	M-G-M Type Rel. No.	MONOGRAM Type Rel. No.
FEBRUARY	**Born Yesterday (103)..........C..344** Judy Holliday, William Holden, Brod. Crawford **Operation X (79)..............D..333** Edward G. Robinson, Peggy Cummins **Revenue Agent (72)...........D..312** Douglas Kennedy, Jean Willes, Onslow Stevens **Counterspy Meets Scotland Yard (67) ....D..307** **Yank in Korea, A (73)........D..346** **Ridin' the Outlaw Trail (56)....W..364**	[2] **Steel Helmet, The (84).......D..5006** Gene Evans, Steve Brodie, James Edwards [23] **Fingerprints Don't Lie (56)....D..5015** Richard Travis, Sid Melton, Sheila Ryan	[9] **Magnificent Yankee, The (88)..D..116** Louis Calhern, Ann Harding, Eduard Franz [16] **⊙Vengeance Valley (82)......SW..117** Burt Lancaster, Robert Walker, Joanne Dru [23] **Cause for Alarm (73)..........D..118** Loretta Young, Barry Sullivan, Bruce Cowling	[4] **Abilene Trail (64) ....W..4946** Whip Wilson, Andy Clyde, Noel Neill [11] **Rhythm Inn (71)............M..5113** Jane Frazee, Kirby Grant, Charles Smith [18] **Vicious Years, The (81).......D..5191** Tommy Cook, Gar Moore, Sybil Merritt
MARCH	**⊙Al Jennings of Oklahoma (79) D..327** **"M" (88) ....D..347** David Wayne, Howard DaSilva, Luther Adler **My True Story (67)............D..308** Willard Parker, Helen Walker, E. Risdon **Flame of Stamboul (68)........D..314** Richard Denning, Lisa Ferraday **Texans Never Cry (68)........W..352** Gene Autry, Pat Buttram, Mary Castle **Fort Savage Raiders (54)......W..365**	[16] **Mask of the Dragon (53)......D..5013** Richard Travis, Sid Melton, Sheila Ryan [30] **Stop That Cab (56)..........C..5014** Sid Melton, Iris Adrian, Marjorie Lord	[9] **Three Guys Named Mike (90)...C..119** Jane Wyman, Van Johnson, Howard Keel [16] **Inside Straight (87)...........D..123** David Brian, Arlene Dahl, Barry Sullivan [23] **✪⊙Royal Wedding (92).......M..121** Fred Astaire, Jane Powell, Peter Lawford	[4] **Navy Bound (61)............C..5120** Tom Neal, Regis Toomey, Wendy Waldron [11] **Man From Sonora (54).......W..5141** Johnny Mack Brown, Lyle Talbot, Lee Roberts [18] **Gypsy Fury (63).............D..5192** Viveca Lindfors, Christopher Kent, R. Brent [25] **Lion Hunters, The (73)........D..5109** Johnny Sheffield, Ann Todd, Morris Ankrum
APRIL	**⊙Valentino (105) ....D..320** Eleanor Parker, Anthony Dexter, R. Carlson **⊙Santa Fe (89) ....W..330** Randolph Scott, Janis Carter, Jerome Courtland **Fury of the Congo (69)........D..329** Johnny Weissmuller, Sherry Moreland **Whirlwind (70) ....W..354** Gene Autry, Smiley Burnette, Gail Davis	[20] **Danger Zone (56)............D..5017** Hugh Beaumont, Edward Brophy, R. Travis [27] **Pier 23 (59).................D..5018** Hugh Beaumont, Ann Savage	[13] **✪Father's Little Dividend (81)..C..124** Spencer Tracy, Joan Bennett, Elizabeth Taylor [20] **Soldiers Three (92)............D..126** Walter Pidgeon, Stewart Granger, David Niven [27] **✪⊙Great Caruso, The (109)....M..127** Mario Lanza, Ann Blyth, Dorothy Kirsten	[8] **Canyon Raiders (54).........W..5151** Whip Wilson, Fuzzy Knight, Phyllis Coates [15] **I Was an American Spy (85)..D..AA19** Ann Dvorak, Gene Evans, Douglas Kennedy [29] **Ghost Chasers (69)...........C..5112** Huntz Hall, Leo Gorcey, Bowery Boys
MAY	**Brave Bulls, The (108).........D..321** Mel Ferrer, Miroslava, Anthony Quinn **Her First Romance (73)........C..358** Margaret O'Brien, Allan Martin Jr., J. Hunt **⊙When the Redskins Rode (78) W..339** Jon Hall, Mary Castle, James Seay **Smuggler's Gold (64)..........D..315** Cameron Mitchell, Amanda Blake, C. B. Reid **Snake River Desperadoes (54)..W..366** Charles Starrett, Smiley Burnette, D. Reynolds	[4] **Roaring City (57).............D..5016** Hugh Beaumont, Richard Travis [18] **Kentucky Jubilee (67)........C..5007** Jerry Colonna, Jean Porter, James Ellison	[4] **⊙Painted Hills, The (68).......D..125** Lassie, Paul Kelly, Gary Gray, Ann Doran [18] **Home Town Story (61).........D..128** Donald Crisp, Jeffrey Lynn, Marjorie Reynolds [25] **Go for Broke! (93)............D..129** Van Johnson, Warner Anderson, L. Nakano	[6] **Blazing Bullets (51)..........W..5142** Johnny Mack Brown, Lois Hall [13] **⊙Cavalry Scout (78).........W..5101** Audrey Long, Rod Cameron, Jim Davis [20] **According to Mrs. Hoyle (60)..D..5122** Spring Byington, Tanis Chandler, Brett King [27] **Nevada Badmen (58)........W..5152** Whip Wilson, Fuzzy Knight, Phyllis Coates
JUNE	**⊙Lorna Doone (84)...........C..336** Barbara Hale, Richard Greene, Ron Randell **⊙Texas Rangers, The (74).....W..325** George Montgomery, Gale Storm, N. Beery Jr. **China Corsair (67)............D..316** Jon Hall, Lisa Ferraday, Ron Randell **Silver Canyon (70)............W..355** Gene Autry, Champion, Gail Davis	[18] **Little Big Horn (82).........W..5003** John Ireland, Marie Windsor, Lloyd Bridges [22] **Savage Drums (70)..........W..5001** Sabu, Lita Baron, Sid Melton	[8] **Night Into Morning (86).......D..130** Ray Milland, John Hodiak, Nancy Davis [15] **No Questions Asked (81).......D..132** Arlene Dahl, George Murphy, Barry Sullivan [22] **⊙Excuse My Dust (82)........M..133** Red Skelton, Sally Forrest, Macdonald Carey [29] **Kind Lady (78)................D..134** Ethel Barrymore, Maurice Evans, A. Lansbury	[10] **Casa Manana (73)............M..5116** Robert Clarke, Virginia Welles, R. Carnes [17] **Father Takes the Air (61)....C..5126** Raymond Walburn, Walter Catlett [24] **Montana Desperado (51)......W..5143** Johnny Mack Brown, Lois Hall
JULY	**Sirocco (98) ....D..348** Humphrey Bogart, Lee J. Cobb, Marta Toren **⊙Hurricane Island (72).........D..349** **Two of a Kind (75)............D..350** Edmond O'Brien, Lizabeth Scott, Terry Moore **Big Gusher (68) ....D..306** Wayne Morris, Preston Foster, Dorothy Patrick **Bonanza Town (56)...........W..367** **⊙Mask of the Avenger (83)....D..359** John Derek, Anthony Quinn, Jody Lawrance	[6] **G.I. Jane (62)...............C..5012** Jean Porter, Tom Neal, Iris Adrian [13] **Yes Sir, Mr. Bones (53)......M..5019** All-Star Minstrel Show	[6] **Strictly Dishonorable (94).......D..131** Ezio Pinza, Janet Leigh, Millard Mitchell [13] **⊙Show Boat (108).............M..135** Kathryn Grayson, Howard Keel, Ava Gardner [20] **Law and the Lady (104).......C..136** Greer Garson, Michael Wilding, Marjorie Main [27] **Teresa (105) ....D..137** Pier Angeli, John Ericson, Patricia Collinge	[8] **Yukon Manhunt (63).........D..5123** Kirby Grant, Chinook, Gail Davis [15] **Stagecoach Driver (52).......W..5153** Whip Wilson [29] **Let's Go Navy (68)..........C..5113** Leo Gorcey, Huntz Hall, Tom Neal
AUGUST	**Whistle at Eaton Falls, The (96) D..322** Lloyd Bridges, Dorothy Gish, C. Carpenter **Never Trust a Gambler (79)....D..326** Dane Clark, Cathy O'Donnell, Tom Drake **Pickup (78) ....D..357** Beverly Michaels, Hugo Haas, Allan Nixon **Cyclone Fury (54) ....W..368** Charles Starrett, Smiley Burnette, F. Sears **Chain of Circumstance (68)....D..309** Richard Grayson, Margaret Field, D. Fowley	[10] **Varieties on Parade (67).....M..5020** Jackie Coogan, All-Star Revue [17] **Lost Continent, The (82)......D..5004** Cesar Romero, Hillary Brooke, Chick Chandler	[3] **⊙Rich, Young and Pretty (95)..M..138** Jane Powell, Vic Damone, Danielle Darrieux [17] **Tall Target, The (78)..........D..139** Dick Powell, Paula Raymond, Adolphe Menjou [31] **Strip, The (85)................D..140** Mickey Rooney, Sally Forrest, Monica Lewis	[19] **Oklahoma Justice (56)........W..5144** Johnny Mack Brown, James Ellison
SEPTEMBER	**Saturday's Hero (111)..........D..401** John Derek, Donna Reed, Sidney Blackmer **Lady and the Bandit, The (79)..D..337** Louis Hayward, Patricia Medina, T. Tully **⊙Sunny Side of the Street(71)..M..408** Frankie Laine, Billy Daniels, Terry Moore **Magic Face, The (89)..........D..402** Luther Adler, Patricia Knight, W. L. Shirer **Corky of Gasoline Alley (70)..D..302** **Hills of Utah (70)............W..356**	[21] **Leave It to the Marines (66)...C..5005** Sid Melton, Mara Lynn [28] **As You Were (57)...........C..5023** William Tracy, Joe Sawyer	[7] **People Against O'Hara (103)...D..201** Spencer Tracy, John Hodiak, Diana Lynn [14] **✪Angels in the Outfield (102)..D..202** Paul Douglas, Janet Leigh, Keenan Wynn [21] **⊙Mr. Imperium (87)..........M..203** Lana Turner, Ezio Pinza, Barry Sullivan [28] **Red Badge of Courage (69)....D..204** Audie Murphy, Bill Mauldin, J. Dierkes	[9] **Wanted: Dead or Alive (58)..W..5154** Whip Wilson, Andy Clyde [16] **Joe Palooka in Triple Cross (60) D..5118** Joe Kirkwood, Cathy Downs, James Gleason [30] **Disc Jockey (77)............M..AA21** Ginny Simms, Michael O'Shea, Jane Nigh
OCTOBER	**⊙Magic Carpet, The (84)......C..410** Lucille Ball, John Agar, Patricia Medina **Criminal Lawyer (74)..........D..412** Pat O'Brien, Jane Wyatt, Jerome Cowan **Mob, The (87)..................D..407** Broderick Crawford, Betty Buehler, R. Kiley **Five (93) ....D..371** William Phipps, Susan Douglas, Earl Lee **Jungle Manhunt (66)..........D..411** **Kid From Amarillo, The (56)...W..488**	[12] **Sky High (60)...............C..5024** Sid Melton, Mara Lynn [26] **Highly Dangerous (81).......D..5029** Dane Clark, Margaret Lockwood, M. Goring [26] **Unknown World (63).........D..5101** Bruce Kellogg, Marilyn Nash, Victor Kilian	[5] **⊙Texas Carnival (77)..........C..205** Red Skelton, Esther Williams, Howard Keel [12] **Bannerline (88) ....D..206** Sally Forrest, Lionel Barrymore, K. Brassell [19] **Man With a Cloak (81)........D..207** Barbara Stanwyck, Joseph Cotten, L. Caron [26] **⊙Across the Wide Missouri (81) SW..208** Clark Gable, John Hodiak, M. E. Marques	[7] **Whistling Hills (58)..........W..5145** Johnny Mack Brown, James Ellison [14] **Yellow Fin (74)..............D..5108** Wayne Morris, Damian O'Flynn [21] **⊙The Highwayman (82)......D..AA20** Philip Friend, Wanda Hendrix, C. Coburn [28] **Elephant Stampede (71)......D .5110** Johnny Sheffield, Donna Martell, E. Evanston
NOVEMBER	**⊙Barefoot Mailman, The (83)..C..404** Robert Cummings, Terry Moore, J. Courtland **Harlem Globetrotters, The (80)..C..405** Thomas Gomez, Harlem Globetrotters **Son of Dr. Jekyll, The (77)....D..409** Louis Hayward, Jody Lawrance, A. Knox **Valley of Fire (63)..........W..353** Gene Autry, Pat Buttram, Gail Davis	[9] **FBI Girl (74)................D..5002** Cesar Romero, Audrey Totter, George Brent [23] **Superman and the Mole Men (58) ....D..5030** George Reeves, Phyllis Coates	[2] **✪⊙An American in Paris (113).M..209** Gene Kelly, Leslie Caron, Oscar Levant [16] **Unknown Man, The (88).......D..210** Walter Pidgeon, Ann Harding, Barry Sullivan [23] **Too Young to Kiss (91)........C..211** Van Johnson, June Allyson, Gig Young	[4] **Lawless Cowboys (58)........W..5155** Whip Wilson [11] **⊙Flight to Mars (71)........D..5103** Marguerite Chapman, Cameron Mitchell [18] **Crazy Over Horses (65).......C..5114** Leo Gorcey, Huntz Hall, David Gorsey [25] **The Longhorn (70)..........W..5223** Bill Elliott, Phyllis Coates, Myron Healey
DECEMBER	**⊙Ten Tall Men (97)..........D..413** Burt Lancaster, Jody Lawrance, G. Roland **⊙Man in the Saddle (87)......D..420** Randolph Scott, Joan Leslie, Ellen Drew **Purple Heart Diary (73).......D..421** Frances Langford, Tony Romano, Ben Lessy **Family Secret, The (85)........D..414** Lee J. Cobb, John Derek, J. Lawrance **Pecos River (55) .. ... . W 484** Charles Starrett, Smiley Burnette, F. Jenks	[7] **Great Adventure, The (75)....D..5021** Dennis Price, Jack Hawkins [21] **Tales of Robin Hood (59)......D..5008** Robert Clarke, Mary Hatcher	[7] **Light Touch, The (107)........D..212** Stewart Granger, Pier Angeli, George Sanders [14] **Calling Bulldog Drummond (81).D..213** Walter Pidgeon, Margaret Leighton [28] **Calloway Went Thataway (81)..C..214** Dorothy McGuire, Fred MacMurray, H. Keel	[2] **Texas Lawmen (54)..........W..5146** Johnny Mack Brown, James Ellison [9] **Northwest Territory (61)......D..5124** Kirby Grant, Chinook [30] **Stage to Blue River (56).....W..5156** Whip Wilson
JANUARY	**Boots Malone (103)...........D..419** William Holden, Johnny Stewart, S. Clements **⊙Indian Uprising (..)..........D..417** George Montgomery, Audrey Long, C. B. Reid **Storm Over Tibet (87).........D..416** Diana Douglas, Rex Reason, M. Healey **Old West, The (..)............W..473** Gene Autry, Gail Davis, Pat Buttram **Smoky Canyon (..)..........W..483** Charles Starrett, Smiley Burnette	[11] **For Men Only (..)...........D..5102** Paul Henreid, Margaret Field [18] **Man Bait (..)................D..5103** George Brent, Marguerite Chapman	[4] **It's a Big Country (89)......Doc..215** Ethel Barrymore, Gary Cooper, Van Johnson [11] **Westward the Women (86).....D..216** Robert Taylor, Denise Darcel, Julie Bishop [18] **⊙Pandora and the Flying Dutchman (123) ....D..217** Ava Gardner, James Mason, Nigel Patrick	[6] **Steel Fist (..)...............D..5217** Roddy McDowall, Kristine Miller [13] **Texas Trail (..)..............W..5241** Johnny Mack Brown, James Ellison [20] **⊙Aladdin and His Lamp (..)..D..5299** Patricia Medina, John Sands, Richard Erdman

FEATURE CHART

	PARAMOUNT Type Rel. No.	RKO RADIO Type Rel. No.	REPUBLIC Type Rel. No.	20TH CENTURY-FOX Type Rel. No.
FEBRUARY	**September Affair (104).......D..5012** Joan Fontaine, Joseph Cotten, Jessica Tandy 22 **⊙Great Missouri Raid, The (85) D..5013** Wendell Corey, Ellen Drew, Macdonald Carey	16 **Cry Danger (79)..............D..115** Dick Powell, Rhonda Fleming, Richard Erdman 24 **Law of the Badlands (60)......D..111** Tim Holt, Richard Martin, Joan Dixon	2 **Spoilers of the Plains (67)....W..5041** Roy Rogers, Penny Edwards, Gordon Jones 23 **Missing Women (60)..........D..5025** Penny Edwards, James Millican, J. Alvin 28 **Night Riders of Montana (60)..W..5059** Allan Lane, Claudia Barrett, Chubby Johnson	**⊙Call Me Mister (95).........M..104** Betty Grable, Dan Dailey, Dale Robertson **⊙I'd Climb the Highest Mountain (88) ....D..105** Susan Hayward, William Lundigan, R. Calhoun **13th Letter, The (85)..........D..107** Linda Darnell, Charles Boyer, Michael Rennie
MARCH	**Redhead and the Cowboy (82) D..5015** Glenn Ford, Rhonda Fleming, Alan Reed 25 **Mating Season, The (101).....C..5016** Gene Tierney, John Lund, Miriam Hopkins 28 **⊙Samson and Delilah (128)...D..5010** Victor Mature, Hedy Lamarr, George Sanders	3 **Payment on Demand (90)......D..171** Bette Davis, Barry Sullivan, Kent Taylor 17 **Tarzan's Peril (79)............D..172** Lex Barker, Virginia Huston, George Macready 31 **Thing From Another World (86) D..174** Eduard Franz, Margaret Sheridan, James Arness	1 **Silver City Bonanza (67)......W..5051** Rex Allen, Buddy Ebsen, Mary Ellen Kay 5 **Cuban Fireball (78)........MC..5007** Estelita Rodriguez, Warren Douglas 10 **⊙Oh! Susanna (90)...........D..5008** Rod Cameron, Adrian Booth, Forrest Tucker 23 **Insurance Investigator (60)....D..5026** Richard Denning, Audrey Long, Hillary Brooke 30 **Heart of the Rockies (67)....W..5042** Roy Rogers, Penny Edwards, Gordon Jones	**⊙Sword of Monte Cristo (80)...D..106** George Montgomery, Berry Kroeger, P. Corday **Lucky Nick Cain (87)..........D..108** George Raft, Coleen Gray, Charles Goldner **⊙Bird of Paradise (100).......D..109** Louis Jourdan, Debra Paget, Jeff Chandler **Of Men and Music (85).......M..137** Artur Rubinstein, Jan Peerce, Jascha Heifetz
APRIL	**Molly (83) ....C..5011** (Rev. as The Goldbergs) Gertrude Berg, Philip Loeb **⊙Quebec (85) ....D..5017** John Barrymore jr., Corinne Calvet, P. Knowles **Lemon Drop Kid, The (91)....C..5018** Bob Hope, Marilyn Maxwell, Lloyd Nolan	7 **Saddle Legion (60)...........W..117** Tim Holt, Dorothy Malone, Richard Martin 14 **Footlight Varieties (61).......M..116** Jack Paar, Red Buttons, Leon Errol 21 **My Forbidden Past (70)........D..114** Ava Gardner, Melvyn Douglas, Robert Mitchum	8 **Thunder in God's Country (67).W..5052** Rex Allen, Mary Ellen Kay, Buddy Ebsen	**Kefauver Crime Invest. (52)....D..138** **You're in the Navy Now (93)...C..110** (Rev. as U.S.S. Teakettle) Gary Cooper **I Can Get It for You Wholesale (91) ....D..111** Dan Dailey, Susan Hayward, G. Sanders **14 Hours (91) ....D..114** Paul Douglas, Richard Basehart, B. Bel Geddes
MAY	**Appointment With Danger (90) D..5019** Alan Ladd, Jan Sterling, Phyllis Calvert **⊙Last Outpost, The (89)......D..5020** Ronald Reagan, Rhonda Fleming, Peter Hanson **Dear Brat (82)..............D..5021** Mona Freeman, Edward Arnold, Billy DeWolfe	5 **Tokyo File 212 (84)...........D..175** Florence Marly, Robert Peyton, K. Halda 7 **Kon-Tiki (73) ....D..173** Thor Heyerdahl, Knut Haugland 19 **Sealed Cargo (90)............D..118** Dana Andrews, Claude Rains, Carla Balenda 26 **⊙Jungle Headhunters (65).....D..177** Lewis Cotlow, All Native Cast	1 **Buckaroo Sheriff of Texas (60) W..5066** Michael Chapin, Eilene Janssen 15 **In Old Amarillo (67)..........W..5043** Roy Rogers, Estelita Rodriguez, Penny Edwards 15 **Wells Fargo Gunmaster (60)...W..5061** Allan Lane, Mary Ellen Kay, C. Johnson 15 **Bullfighter and the Lady (87) D..5009** Robert Stack, Gilbert Roland, Virginia Grey 30 **Million Dollar Pursuit (60)....D..5028** Penny Edwards, Grant Withers, Norman Budd	**Follow the Sun (90).............D..112** Glenn Ford, Anne Baxter, Dennis O'Keefe **Rawhide (86) ....SW..113** Tyrone Power, Susan Hayward, Hugh Marlowe **⊙On the Riviera (89)......MC..115** Danny Kaye, Gene Tierney, Corinne Calvet
JUNE	**Trio (92) ....D..5030** Jan Simmons, Michael Rennie, Anne Crawford	16 **⊙Best of the Badmen (84)....W..176** Robert Ryan, Claire Trevor, Jack Buetel 29 **Hard, Fast and Beautiful (78)..D..119** Claire Trevor, Sally Forrest, Carleton Young	1 **Fighting Coast Guard (86)....D..5010** Brian Donlevy, Forrest Tucker, Ella Raines 23 **Secrets of Monte Carlo (60)...D..5030** Warren Douglas, Lois Hall, June Vincent	**⊙Half Angel (80)..............D..116** Loretta Young, Joseph Cotten, Cecil Kellaway **House on Telegraph Hill (93)...D..117** Richard Basehart, Valentina Cortesa **As Young As You Feel (77)....C..120** Monty Woolley, Thelma Ritter, David Wayne
JULY	**⊙Passage West (80).........W..5022** John Payne, Arleen Whelan, Dennis O'Keefe **Big Carnival, The (112)......D..5023** (Rev. as Ace in the Hole) Kirk Douglas, Jan Sterling, Porter Hall	18 **⊙Happy Go Lovely (88).......M..262** David Niven, Vera-Ellen, Cesar Romero 28 **⊙⊙Alice in Wonderland (75)...D..291** (Walt Disney cartoon) **Lili Marlene (73).............D..203** Lisa Daniely, Hugh McDermott, J. Blythe	1 **The Dakota Kid (60)........W..5067** Michael Chapin, Eilene Janssen, James Bell 15 **Rodeo King and Senorita (67) W..5053** Rex Allen, Mary Ellen Kay, Buddy Ebsen 15 **Fugitive Lady (78)...........D..5011** Janis Paige, Binnie Barnes, Tony Centa	**Guy Who Came Back, The (91)..D..118** Paul Douglas, Joan Bennett, Linda Darnell **⊙Take Care of Little Girl (93) M..119** Jeanne Crain, Jean Peters, Dale Robertson **⊙Frogmen, The (96)..........D..122** Dana Andrews, Gary Merrill, Richard Widmark
AUGUST	**Peking Express (85)..........D..5024** Joseph Cotten, Corinne Calvet, Edmund Gwenn **That's My Boy (98)..........C..5026** Dean Martin, Jerry Lewis, Ruth Hussey **⊙Warpath (95) ....D..5025** Edmond O'Brien, Dean Jagger, Forrest Tucker	11 **Flying Leathernecks (102)......D..261** John Wayne, Robert Ryan, Janis Carter **Roadblock (73) ....D..204** Charles McGraw, Joan Dixon, Lowell Gilmore **Pistol Harvest (60)...........W..205** Tim Holt, Joan Dixon, Richard Martin 28 **His Kind of Woman (120)......D..201** Robert Mitchum, Jane Russell, Vincent Price	10 **This Is Korea (50).........Doc..5127** 24 **Fort Dodge Stampede (60)....W..5062** Allan "Rocky" Lane, Mary Ellen Kay	**Secret of Convict Lake, The (83) D..123** Glenn Ford, Gene Tierney, Ethel Barrymore **Mr. Belvedere Rings the Bell (88) C..124** Clifton Webb, Joanne Dru, Hugh Marlowe **⊙Meet Me After the Show (86) M..125** Betty Grable, Macdonald Carey, Rory Calhoun
SEPTEMBER	**Here Comes the Groom (114)..C..5101** Bing Crosby, Jane Wyman, Franchot Tone **Place in the Sun, A (122)....D..5102** Montgomery Clift, Elizabeth Taylor **Rhubarb (94) ....C..5103** Ray Milland, Jan Sterling, Gene Lockhart	6 **On the Loose (74)............D..202** Joan Evans, Melvyn Douglas, Lynn Bari 22 **Behave Yourself! (81)........CD..206** Farley Granger, Shelley Winters, W. Demarest	15 **Arizona Manhunt (60).......W..5068** Michael Chapin, Eilene Janssen, James Bell 15 **Havana Rose (77)...........D..5124** Estelita Rodriguez, Hugh Herbert, B. Williams	**People Will Talk (110).........C..126** Cary Grant, Jeanne Crain, F. Currie **Millionaire for Christy, A (90)..C..127** Fred MacMurray, Eleanor Parker, R. Carlson **Day the Earth Stood Still (92)..D..129** Michael Rennie, Patricia Neal, H. Marlowe
OCTOBER	**⊙Crosswinds (93) ....D..5104** John Payne, Rhonda Fleming, Forrest Tucker **Darling, How Could You! (96)..C..5108** Joan Fontaine, John Lund, Mona Freeman	**Hot Lead (61)...............W..209** Tim Holt, Richard Martin, Joan Dixon **⊙Slaughter Trail (78).........W..207** Brian Donlevy, Virginia Grey, A. Devine 20 **⊙Drums in the Deep South (87)..D..211** James Craig, Barbara Payton, G. Madison 27 **The Blue Veil (114)........ ...D..263** Jane Wyman, Charles Laughton, J. Blondell	6 **Adventures of Cpt. Fabian(100) D..5101** Errol Flynn, Micheline Prelle, V. Price 31 **Sea Hornet, The (84)........D..5102** Rod Cameron, Adele Mara, Adrian Booth 15 **Utah Wagon Train (67). .W .5054** Rex Allen, Penny Edwards, Buddy Ebsen 15 **South of Caliente (66) ... W 5151** Roy Rogers, Dale Evans, Douglas Fowley	**Desert Fox, The (87)..........D..130** James Mason, Jessica Tandy, C. Hardwicke **Journey Into Light (87)........D..132** Sterling Hayden, Viveca Lindfors, T. Mitchell **No Highway in the Sky (98)....D..121** James Stewart, Marlene Dietrich, G. Johns **Love Nest (84)...............C..13[illegible]** June Haver, William Lundigan, Frank Fay
NOVEMBER	**Detective Story (103).........D..5111** Kirk Douglas, Eleanor Parker, W. Bendix **Submarine Command (87).....D..5107** William Holden, Nancy Olson, W. Bendix **⊙When Worlds Collide (81)....D..5106** Richard Derr, Barbara Rush, J. Hoyt	**Racket, The (90)...............D..210** Robert Mitchum, Lizabeth Scott, R. Ryan **Jungle of Chang (67).........D..208** Documentary of Thailand **⊙Two Tickets to Broadway (106) M..264** Janet Leigh, Tony Martin, Eddie Bracken **Whip Hand, The (81)..........D..212** Elliott Reid, Carla Balenda, L. Tuttle	**Street Bandits (54)...........D .5130** Penny Edwards, Robert Clarke, Ross Ford **Desert of Lost Men (54)......W 5063** Allen Lane, Mary Ellen Kay, R. Elliott **Stormbound (60) ....D..5032** Constance Dowling (Italian-language)	**Let's Make It Legal (77)......C..133** Claudette Colbert, Macdonald Carey **⊙Anne of the Indies (81)......D..134** Jean Peters, Louis Jourdan, Debra [illegible] **⊙Golden Girl (111)...........M..136** Mitzi Gaynor, Dennis Day, D. R[illegible]
DECEMBER	**⊙Silver City (90)............D..5112** Yvonne DeCarlo, Edmond O'Brien, R. Arlen **My Favorite Spy (93).........C .5110** Bob Hope, Hedy Lamarr, Francis L. Sullivan	**Double Dynamite (80).........C..214** Jane Russell, Frank Sinatra, Groucho Marx **On Dangerous Ground (82).....D..215** Ida Lupino, Robert Ryan, Ward Bond **Overland Telegraph (60)......W..216** Tim Holt, Gail Davis, Richard Martin	5 **Wild Blue Yonder, The (98)....D..5103** Vera Ralston, Wendell Corey, Phil Harris 15 **Pals of the Golden West (68)..W..** Roy Rogers, Dale Evans **⊙Honeychile (89) ....C.** Judy Canova, Eddie Foy jr., Alan Hale jr.	**Elopement (81) ....C..141** Clifton Webb, Anne Fran[illegible] Wm. Lundigan **⊙I'll Never Forget You (90)....D..142** Tyrone Power, Ann Bly[illegible] Michael Rennie **Girl on the Bridge, The (77) ...D. 139** Hugo Haas, Beverly Michaels, Robert Dane **Fixed Bayonets ([illegible]). ....D..140** Richard Basehart, [illegible] O'Shea, G. Evans
JANUARY	**⊙Hong Kong (91)............D..5109** Ronald Reagan, Rhonda Fleming, N. Bruce	**I Want You (102)............D..251** Dorothy McGuire, Dana Andrews, F. Granger **⊙Tembo (80) ....Doc..** Howard Hill **Girl in Every Port, A (..)......C..** Groucho Marx, Marie Wilson, William Bendix	15 **Woman In the Dark (..).....D..** Penny Edwards, Ross Elliott 22 **Captive of Billy the Kid (..)..W..** Allan "Rocky" Lane **A Lady Possessed (..)........D..** James Mason, June Havoc, Pamela Kellino	**Decision Before Dawn (119)....D..205** Gary Merrill, Richard Basehart **Model and the Marriage Broker (105) ....C..201** Jeanne Crain, Scott Brady, Thelma Ritter **Japanese War Bride (91) ....D..** Don Taylor, Shirley Yamaguchi

FEATURE CHART

UNITED ARTISTS

Type Rel. No.

FEBRUARY

[8] They Were Not Divided (102)..D..275
Edward Underdown, Ralph Clanton, H. Cherry

MARCH

[1] Blue Lamp, The (84)..........D..016
Jack Warner, Jimmy Hanley, Dirk Bogarde
[9] Naughty Arlette (86)..........C..226
[15] My Outlaw Brother (82).......D..209
(Rev. as My Brother, the Outlaw)
[16] Second Woman, The (91)......D..639
Robert Young, Betsy Drake, John Sutton
[22] Circle of Danger (86)..........D..207
Ray Milland, Patricia Roc, Marius Goring
[29] So Long at the Fair (85)......D..270

APRIL

[3] Badman's Gold (56)..........W..262
[6] Scarf, The (86)................D..644
[10] Long Dark Hall, The (86)......D..214
[20] When I Grow Up (90)........D..215
[20] Skipalong Rosenbloom (72)....W..213
Max Rosenbloom, Max Baer, Jackie Coogan
[27] Oliver Twist (105)............D..216
[27] Man From Planet X (70)......D..647

MAY

[4] Try and Get Me (92)..........D..643
(Rev. as Sound of Fury) Frank Lovejoy
[11] First Legion, The (86).........D..648
Charles Boyer, Lyle Bettger, Leo G. Carroll
[18] Odette (105) ....D..652
Anna Neagle, Trevor Howard, Marius Goring
[25] Prowler, The (92)..............D..650
Van Heflin, Evelyn Keyes, John Maxwell

JUNE

[1] Fabiola (96) ....D..651
Michele Morgan, Henri Vidal, Michel Simon
[8] Man With My Face, The (75)...D..659
Barry Nelson, Lynn Ainley, C. Matthews
[15] Three Steps North (85)........D..657
Lloyd Bridges, Lea Padovani, Aldo Fabrizi

JULY

[7] Queen for a Day (107)........D..645
Phyllis Avery, Darren McGavin
[13] He Ran All the Way (77)......D..646
John Garfield, Shelley Winters, W. Ford
[20] Cyrano de Bergerac (113).....D..660
Jose Ferrer, Mala Powers, William Prince
[27] Hoodlum, The (61)..............D..653
Lawrence Tierney, Allene Roberts, L. Golm

AUGUST

[10] Pardon My French (81)........C.1402
Paul Henreid, Merle Oberon, P. Bonifas
[17] Four in a Jeep (97)...........D.1139
Viveca Lindfors, Ralph Meeker, M. Medwin
[24] ⊙New Mexico (74)..............D..649
Lew Ayres, Marilyn Maxwell, Andy Devine
[24] St. Benny, the Dip (80)........C..658
Dick Haymes, Nina Foch, Roland Young
[31] Two Gals and a Guy (70)......C..654
Janis Paige, Robert Alda, James Gleason

SEPTEMBER

[7] Obsessed (77) D.1188
David Farrar, Geraldine Fitzgerald, R. Culver
[14] Gold Raiders (56)..............W.1172
George O'Brien, Sheila Ryan, L. Talbot
[21] Mister Drake's Duck (76)......C..655
Douglas Fairbanks jr., Yolande Donlan

OCTOBER

[15] Hotel Sahara (87)..............D.1143
Yvonne DeCarlo, Peter Ustinov, R. Culver
[21] Mr. Peek-a-Boo (74)............C.1146
Joan Greenwood, Marcel Arnold, R. Treville

NOVEMBER

[2] Tom Brown's Schooldays (93)...W.1148
John Howard Davies, Robert Newton
[9] ⊙Fort Defiance (81)............D.1147
Dane Clark, Ben Johnson, Peter Graves

DECEMBER

[1] Christmas Carol, A (86).......D.1149
Alastair Sim, Kathleen Harrison, J. Warner
[7] Big Night, The (75)..........D.
John Barrymore jr., Preston Foster, J. Loring

JANUARY

[4] Lady Says No, The (82).......C.1150
Joan Caulfield, David Niven, J. R. Justice
[11] Chicago Calling (74)..........D.1152
Dan Duryea, Mary Anderson, R. Elliott
[18] Another Man's Poison (89)......D
Bette Davis, Gary Merrill, E. Williams

UNIVERSAL-INT'L

Type Rev. No.

FEBRUARY

⊙Tomahawk (82) ....SW..110
Van Heflin, Yvonne DeCarlo, Preston Foster
Target Unknown (90)..........D..111
Mark Stevens, Don Taylor, Joyce Holden
Operation Disaster (100)........D..113
John Mills, Richard Attenborough, Helen Cherry
Bedtime for Bonzo (83)........C..112
Ronald Reagan, Diana Lynn, Walter Slezak

MARCH

Abbott and Costello Meet the
Invisible Man (82)...........C..116
Bud Abbott, Lou Costello, Nancy Guild
Groom Wore Spurs, The (81)....C..114
Ginger Rogers, Joan Davis, Jack Carson
Air Cadet (94)....................CD..115
Stephen McNally, Alex Nicol, Gail Russell

APRIL

Up Front (92)...................C..118
David Wayne, Tom Ewell, Marina Berti
⊙Double Crossbones (75).....MC..119
Donald O'Connor, Helena Carter, Will Geer
Ma and Pa Kettle Back
on the Farm (80)...........C..117
Marjorie Main, Percy Kilbride, Meg Randall

MAY

Fat Man, The (77)............D..120
J. Scott Smart, Rock Hudson, Julie London
Katie Did It (81)..............C..122
Ann Blyth, Mark Stevens, Cecil Kellaway
⊙Smuggler's Island (75).......D..121
Jeff Chandler, Evelyn Keyes, Philip Friend

JUNE

⊙Apache Drums (75).........W..123
Stephen McNally, Coleen Gray, Willard Parker
Hollywood Story (77)..........D..124
Richard Conte, Henry Hull, Julia Adams

JULY

Francis Goes to the Races (88)..C..125
Donald O'Connor, Piper Laurie
⊙Prince Who Was a Thief (88)..D..126
Tony Curtis, Piper Laurie, Cecil Kellaway
Comin' Round the Mountain (77) C..127
Bud Abbott, Lou Costello, Dorothy Shay

AUGUST

Iron Man (82)...................D..130
Jeff Chandler, Evelyn Keyes, Stephen McNally
⊙Mark of the Renegade (81)...D..129
Ricardo Montalban, Cyd Charisse, J. C. Naish
⊙Cattle Drive (77)...........W..128
Joel McCrea, Dean Stockwell, Leon Ames

SEPTEMBER

⊙Little Egypt (82)...........CD..131
Rhonda Fleming, Mark Stevens, Nancy Guild
You Never Can Tell (78)......D..132
Dick Powell, Peggy Dow, Charles Drake
Thunder on the Hill (84)......D..133
Claudette Colbert, Ann Blyth, R. Douglas

OCTOBER

⊙Lady From Texas (78).......D..136
Howard Duff, Mona Freeman, J. Hull
Reunion in Reno (80)..........C..135
Mark Stevens, Peggy Dow, G. Perreau
⊙Golden Horde, The (76)......D..134
David Farrar, Ann Blyth, G. Macready

NOVEMBER

Lady Pays Off, The (80)......D..202
Linda Darnell, Stephen McNally, G. Perreau
Raging Tide, The (94)........D..203
Shelley Winters, Richard Conte, C. Bickford
⊙Cave of Outlaws (76)........D..201
Alexis Smith, Macdonald Carey, Victor Jory

DECEMBER

Strange Door, The (80)........D..204
Charles Laughton, Boris Karloff, S. Forrest
Weekend With Father (83)....C..206
Van Heflin, Patricia Neal, Gigi Perreau

JANUARY

Bright Victory (97)............D..208
Arthur Kennedy, Peggy Dow, Nana Bryant
⊙Flame of Araby (77).........D..207
Maureen O'Hara, Jeff Chandler, Lon Chaney
⊙Cimarron Kid, The (84)......D..213
Audie Murphy, Beverly Tyler, Yvette Dugay
Finders Keepers (75)..........C..211
Tom Ewell, Julia Adams, Evelyn Varden

WARNER BROS.

Type Rel. No.

FEBRUARY

[10] Storm Warning (91)...........D..014
Ginger Rogers, Ronald Reagan, Doris Day
[24] Enforcer, The (88)............D..015
Humphrey Bogart, Zero Mostel, Ted de Corsia

MARCH

[3] ⊙Sugarfoot (80) ....WD..016
Randolph Scott, Adele Jergens, Raymond Massey
[10] Lightning Strikes Twice (91)....D..019
Ruth Roman, Richard Todd, M. McCambridge
[24] ⊙Lullaby of Broadway (92)....M..020
Doris Day, Gene Nelson, S. Z. Sakall

APRIL

[7] Raton Pass (84).............W..021
Dennis Morgan, Patricia Neal, Steve Cochran
[21] Only the Valiant (105).......SW..022
Gregory Peck, Barbara Payton, Ward Bond

MAY

[5] I Was a Communist for the
FBI (83) ....D..023
Frank Lovejoy, Dorothy Hart, Phillip Carey
[19] Goodbye, My Fancy (107)......C..024
Joan Crawford, Robert Young, Frank Lovejoy

JUNE

[2] Along the Great Divide (88)..SW..025
Kirk Douglas, Virginia Mayo, John Agar
[16] Inside the Walls of Folsom
Prison (87) ....D..026
Steve Cochran, David Brian, Philip Carey
[30] Strangers on a Train (101)....D..027
Farley Granger, Ruth Roman, Robert Walker

JULY

[14] ⊙Fort Worth (80)...........SW..028
Randolph Scott, David Brian, Phyllis Thaxter
[28] ⊙On Moonlight Bay (95)......M..029
Doris Day, Gordon MacRae, Jack Smith

AUGUST

[11] ⊙⊙Captain Horatio Hornblower
(117) ....D..030
Gregory Peck, Virginia Mayo, R. Beatty

SEPTEMBER

[1] Jim Thorpe—All American (105) D..101
Burt Lancaster, Charles Bickford, P. Thaxter
[15] Force of Arms (100)...........D..102
William Holden, Nancy Olson, Frank Lovejoy
[22] Tomorrow Is Another Day (90)..D..103
Ruth Roman, Steve Cochran, L. Tuttle
[29] A Streetcar Named Desire (122).D..104
Vivien Leigh, Marlon Brando, Kim Hunter

OCTOBER

[6] ⊙Painting the Clouds With
Sunshine (87) ....M..105
Dennis Morgan, Virginia Mayo, S. Z. Sakall
[20] Come Fill the Cup (113)......D..106
James Cagney, James Gleason, R. Massey

NOVEMBER

[6] Close to My Heart (90)........D..107
Ray Milland, Gene Tierney, Fay Bainter
[17] Tanks Are Coming, The (90)....D..108
Steve Cochran, Mari Aldon, Philip Carey

DECEMBER

[1] Starlift (103) ....D..109
Doris Day, Gordon MacRae, Ruth Roman
[29] ⊙Distant Drums (101).........D..111
Gary Cooper, Mari Aldon, Richard Webb

JANUARY

[12] I'll See You In My Dreams
(110) ....M..112
Doris Day, Danny Thomas, Frank Lovejoy
Room for One More (95)......C..
Cary Grant, Betsy Drake, Iris Mann

FOREIGN FILMS

Rev. Date

AUSTRALIA

Bitter Springs (73)........... 9-29-51
(Bell)..Chips Rafferty, Tommy Trinder

BRITAIN

Alice in Wonderland (80)..... 8-18-51
(Souvaine)..Carol Marsh, Stephen Murray
Another Shore (77)........... 3-17-51
(IRO)..Robert Beatty, M. Lister
Appointment With Crime (90).. 3-17-51
(Four Continents)..W. Hartnell, R. Beatty
Blackmailed (73) 9-29-51
(Bell)..Mai Zetterling, Dirk Bogarde
Chance of a Lifetime (90).... 2-17-51
(Ballantine)..Basil Redford, B. Miles.
Exchange Girl (83)........... 8-18-51
(Films Int'l)..Michael Rennie, Yolande Donlan
Galloping Major, The (82)....11-17-51
(Souvaine)..Basil Radford, Janette Scott
Her Panelled Door (84)....... 9-29-51
(Souvaine)..Phyllis Calvert, Helen Cherry
History of Mr. Polly, The (94)..12- 1-51
(IRO)..John Mills, Sally Ann Howes, F. Currie
Hue and Cry (82)............ 1-20-51
(Fine Arts)..Alastair Sim, Jack Warner
Inheritance, The (90)......... 3-10-51
(Fine Arts)..Jean Simmons, Derrick DeMarney
Interrupted Journey (80)........10-13-51
(Snader)..Richard Todd, Valerie Hobson
Jacqueline Misbehaves (76).... 2-17-51
(Ellis)..Hugh Williams, Carla Lehmann
Laughter in Paradise (97).....12-15-51
(Stratford) Alastair Sim, Fay Compton
Maniac on Wheels (76)...... 7-14-51
(Int'l)..Dirk Bogarde, Bonar Colleano
Man in the Dinghy (83)......11-10-51
(Snader)..Michael Wilding, Odile Versois
No Orchids for Miss
Blandish (95) 4-14-51
(Renown)..Jack LaRue, Linden Travers
No Place for Jennifer (90).... 9-15-51
(Stratford)..Leo Genn, Rosamund John
Rats of Tobruk (85).......... 7- 7-51
(David Brill)..Grant Taylor, Peter Finch
Reluctant Widow, The (86)....10- 6-51
(Fine Arts)..Jean Kent, Guy Rolfe
Seven Days to Noon (93).... 2-17-51
(Distinguished)..Barry Jones, Olive Sloane
Third Time Lucky (87).......10-28-51
(IRO)..Glynis Johns, Dermot Walsh
Tony Draws a Horse (90).... 6-23-51
(Fine Arts)..Cecil Parker, Anne Crawford
Wooden Horse, The (98)...... 9-29-51
(Snader)..Leo Genn, Anthony Steel
You Can't Fool an Irishman (67) 2- 3-51
(Bell)..Tommy Duggan, Shirl Conway
Young Scarface (80).........11-24-51
(M.K.D.)..Richard Attenborough, Carol Marsh

CZECHOSLOVAKIA

⊙Emperor's Nightingale, The (70) 7-14-51
(Rembrandt)..Puppet Fantasy

FRANCE

Dream Ballerina (78)......... 8-18-51
(AFE)..Violette Verdy, Romney Brent
Face to the Wind (85)........ 7-28-51
(Souvaine)..Pierre Larquey, Jane Morlet
God Needs Men (95)......... 5-26-51
(AFE)..Pierre Fresnay, Madeleine Robinson
Lady Paname (97)............ 8-18-51
(Discina)..Louis Jouvet, Suzy Delair
L'Affaire (92) 2- 3-51
(International)..Claude Dauphin, Anne Vernon
Lovers of Verona, The (90)... 8-18-51
(Souvaine)..Anouk Aimee, Serge Reggiani
Manon (91) 2- 3-51
(Discina)..Cecile Aubrey, Michel Auclair
Ma Pomme (Just Me) (90)....12- 1-51
(Discina)..Maurice Chevalier, S. Desmarets
Miquette (83) 7-28-51
(Discina)..Louis Jouvet, Daniele Delorme
Oh, Amelia (86) 6- 2-51
(Lux)..Danielle Darrieux, Jean Desailly
Red Angel, The (97).......... 2-24-51
(Spalter)..Tilda Thamer, Paul Meurisse
Sinners, The (98)............ 2- 3-51
(Lopert)..Suzy Prim, Serge Reggiani
Ways of Love (120).......... 1-13-51
(Burstyn)..Sylvia Bataille, George St. Saens

ITALY

Doctor, Beware (90).......... 2-24-51
(Academy)..Vittorio DeSica, A. Magnani
Medium, The (85)............ 9-15-51
(Lopert)..Marie Powers, A. M. Alberghetti
Path of Hope, The (104).....11-24-51
(Lux)..Raf Vallone, Elena Varzi, Baro Urzi
Thrill That Kills, The (80).... 8-18-51
(Dist.)..Fosco Giachetti, Jacque Sernas
Under the Olive Tree (107)....10- 6-51
(Lux)..Raf Vallone, Lucia Bose
Women Without Names (93).. 9-15-51
(Lopert)..Valentina Cortesa, Simone Simon

MEXICO

Rancho Grande (100)......... 5-19-51
(Azteca)..Jorge Negrete, Trio Calavaras

Short subjects, listed by company, in order of release. Running time follows title. First date is national release, second the date of review in BOXOFFICE. Symbol between dates is rating from BOXOFFICE review. ++ Very Good. + Good. ± Fair. —Poor. = Very Poor. © Indicates color photography.

SHORTS CHART

Columbia

ASSORTED COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3425	The Awful Sleuth (16)	4-19-51	±	5- 5
3416	Fun on the Run (16)	5-10-51	±	5-26
3426	Woo Woo Blues (16)	7- 2-51	+	7-21
	1951-52 SEASON			
4411	Pleasure Treasure (17)	9-10-51		....
4412	She Took a Powder (16)	10-11-51	±	11-24
4413	Trouble in Laws (16)	10-11-51	+	12- 1
4422	The Champ Steps Out (16½)	11-15-51	+	12- 8
4423	'Fraidy Cat (16)	12-13-51		....

CANDID MICROPHONE

(One-Reel Specials)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3554	Subject No. 4 (11)	4-12-51	+	4-14
3555	Subject No. 5 (10½)	6-14-51	±	6-23
3556	Subject No. 6 (10)	8-15-51		....
	1951-52 SEASON			
4551	Subject No. 1 (10)	10- 4-51	++	11-17
4552	Subject No. 2 (11)	12- 6-51	±	12-22

CAVALCADE OF BROADWAY

Prod. No.	Title	Rel. Date	Rating	Rev'd
3653	Havana Madrid (10)	4-12-51	+	5- 5
3654	New York After Midnight (11)	6-28-51	++	7-21
4651	The Gay Nineties (10)	11-15-51		....
	1951-52 SEASON			
4651	Eddie Condon's (10)	11-15-51	±	12- 8

COLOR FAVORITES

(Technicolor Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3608	Jitterbug Knights (7½)	4-15-51	+	4-14
3609	Birds in Love (8)	5-17-51	±	6- 9
3610	Air Hostess (8)	6-21-51	+	6-23
3611	The Egg Hunt (7½)	7-26-51	+	7-21
3612	Merry Manikins (8)	8-23-51		....
	1951-52 SEASON			
4601	The Horse on the Merry-Go-Round (7)	9-13-51		....
3602	The Shoemaker and the Elves (8)	10-18-51	+	12-15
4603	Lucky Pigs (7)	11- 8-51	+	12-15
4604	Holiday Land (..)	12-13-51		....

COMEDY FAVORITES

(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3435	General Nuisance (18)	4-12-51	+	5- 5
3436	Phony Cronies (16½)	6-14-51	±	6-30
	1951-52 SEASON			
4431	She's Oil Mine (17½	9-20-51	+	10-20
4432	Midnight Blunders (..)	11-22-51		....
4433	Olaf Laughs Last (..)	12-27-51		....

JOLLY FROLICS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3503	Family Circus (6½)	6-28-51	++	6-23
	1951-52 SEASON			
4501	Georgie and the Dragon (7)	9-27-51	++	10-20
4502	Wonder Gloves (7)	11-29-51	+	12- 8
4503	The Oompahs (7)		+	11-10

MR. MAGOO

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3703	Bearfaced Flatfoot (7)	4-26-51	+	5- 5
	1951-52 SEASON			
4701	Fuddy Duddy Buddy (7)	10-18-51	+	11-17
4702	The Grizzly Golfer (7)	12-20-51		....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3857	Hollywood Memories (9)	4-19-51	+	5- 5
3858	Hollywood Awards (9½)	5-17-51	+	6-23
3859	Hollywood Pie Throwers (9½	6-21-51	±	7-21
3860	The Great Director (9)	7-19-51		....
	1951-52 SEASON			
4851	Hollywood at Play (10½)	9-13-51	+	10-20
4852	Hopalong in Hoppyland (9½)	10-18-51	+	12-15
4853	Hollywood Goes Western (9)	11-15-51		....
4854	Hollywood on a Sunday Afternoon (10½)	12-20-51		....

STOOGE COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3407	Don't Throw That Knife (16)	5- 3-51	+	5-26
3408	Scrambled Brains (16)	7- 5-51	+	7-21
	1951-52 SEASON			
4401	Merry Mavericks (16)	9- 6-51		....
4402	The Tooth Will Out (16)	10- 4-51	+	11-24
4403	Hula-La-La (16)	11- 1-51	±	12-15
4404	Pest Man Wins (16)	12- 6-51	+	12-22

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3440	A Day With the FBI (19)	7-21-51	++	5-26

VARIETY FAVORITES

Prod. No.	Title	Rel. Date	Rating	Rev'd
4951	Noro Morales & Orch. (11)	9-20-51	+	12-22
4952	Dick Stabile and Orch. (10)	10-25-51		....
4953	Randy Brooks & Orch. (..)	12-27-51		....

WORLD OF SPORTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3806	Quebec Sports Holiday (8½)	4-12-51	+	5- 5
3807	Mr. Tennis (9)	4-26-51	+	5-26
3808	Future Major Leaguers (11)	5-31-51	+	6-23
3809	Sunshine Sports (10)	6-28-51	±	7-21
3810	Anglers Aweigh (10)	7-26-51		....
4803	Gymnastic Champions (10½)	11-29-51	+	12- 8
	1951-52 SEASON			
4801	The Willie Hoppe Story (9)	9-22-51	+	10-20
4802	Flying Skis (9)	10-25-51	±	12- 1
4804	Bicycle Thrills (..)	12-27-51		....

SERIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3160	Roar of the Iron Horse 15 Chapters	5-31-51	+	6- 2
	1951-52 SEASON			
3180	Mysterious Island	9-13-51	+	10-13
4120	Captain Video 15 Chapters	12-27-51		....

Metro-Goldwyn-Mayer

CARTOONS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
W-243	Droopy's Good Deed (7)	5- 5-51	+	5-26
W-245	Symphony in Slang (7)	6-16-51	+	5-26
	1951-52 SEASON			
W-331	Slicked-Up Pup (6)	9- 8-51	++	10-13
W-332	Car of Tomorrow (6)	9-22-51	++	10-13
W-333	Nitwitty Kitty (7)	10- 8-51	+	10-13
W-334	Inside Cackle Corners (9)	11-10-51	++	11-17
W-335	Droopy's Double Trouble (7)	11-17-51	+	11-24

FITZPATRICK TRAVELTALKS

Prod. No.	Title	Rel. Date	Rating	Rev'd
T-311	Glimpses of Argentina (..)	12- 1-51		....

GOLD MEDAL REPRINTS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
W-264	The Shooting of Dan McGoo (8)	4-14-51	+	5-12
W-265	Gallopin' Gals (7)	6- 2-51	+	5-26
W-266	The Bodyguard (7)	8- 4-51		....
	1951-52 SEASON			
W-361	Puttin' On the Dog (7)	10-20-51	+	10-13
W-362	Mouse Trouble (7)	12-18-51	++	11-24

PEOPLE ON PARADE

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
P-213	Springtime in Netherlands (9)	4-21-51	±	6- 2
P-214	Land of Zuider Zee (9)	4-28-51	±	6- 2
P-215	Word for the Greeks (8)	5-12-51		....
P-216	Romantic Riviera (9)	6-23-51		....
P-217	Glimpses of Morocco and Algiers (8)	8- 4-51	±	10-13
P-218	Visiting Italy (8)	8-25-51	±	10-13

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
S-258	Camera Sleuth (10)	4-28-51	++	5-12
S-259	Bandage Bait (9)	6-16-51	+	5-26
S-260	Bargain Madness (9)	7-14-51		....
	1951-52 SEASON			
S-351	Football Thrills No. 14 (10)	9- 1-51	++	10-13
S-352	That's What You Think (9)	10-13-51	±	11-17
S-353	In Case You're Curious (8)	11-17-51	+	11-24

TOM & JERRY CARTOONS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
W-242	Jerry's Cousin (7)	4- 7-51	+	5-12
W-244	Sleepy-Time Tom (7)	5-26-51	+	6- 2
W-246	His Mouse Friday (7)	7- 7-51		....
	1951-52 SEASON			
W-336	Cat-Napping (7)	12- 8-51		....

Paramount

CASPER CARTOONS

Prod. No.	Title	Rel. Date	Rating	Rev'd
B10-4	To Boo or Not to Boo (7)	6- 8-51	++	6-30
B10-5	Boo Scout (8)	7-27-51	+	7-14
B10-6	Casper Comes to Clown (8)	8-10-51	+	9- 8
	1951-52 SEASON			
B11-1	Casper Takes a Bow Wow (7)	12- 7-51		....

GRANTLAND RICE SPORTLIGHTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
R10-9	Jumping Off Place (10)	5-11-51	+	5-19
R10-10	Close Decisions (10)	5-25-51	+	7-14
R10-11	City of Ball Tossers (10)	6-22-51	+	7-21
R10-12	Follow the Game Trails (10)	7-20-51	+	7-21
	1951-52 SEASON			
R11-1	Allen's Animal Kingdom (10)	10- 5-51	+	10-20
R11-2	Ridin' the Rails (10)	11- 2-51	++	12- 1
R11-3	Fresh Water Champs (10)	11-16-51		....
R11-4	Water Jockey Hi-Jinks (10)	12- 7-51		....
R11-5	Sky-Lark in the Rockies (10)	12- 7-51	±	12-22

KARTUNE

Prod. No.	Title	Rel. Date	Rating	Rev'd
X11-1	Vegetable Vaudeville (7)	11- 9-51	+	11-24
X11-2	Snooze Reel (7)	12-28-51		....

NOVELTOONS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
P10-6	Hold the Lion, Please (7)	4-27-51	+	4-14
P10-7	Land of Lost Watches (9)	5- 4-51	+	5-19
P10-8	As the Crow Lies (6)	6- 1-51	+	7-28
P10-9	Slip Us Some Redskin (7)	7- 6-51	+	7-21
P10-10	Party Smarty (8)	8- 3-51	+	9- 8
	1951-52 SEASON			
P11-1	Cat-Choo (7)	10-14-51	+	10-20
P11-2	Audrey the Rainmaker (8)	10-26-51	+	10-20
P11-3	Cat Tamale (7)	11- 9-51	+	11-24
P11-4	By Leaps and Hounds (8)	12-14-51		....
P11-5	Scout Fellow (8)	12-21-51	+	12-22

PACEMAKERS

Prod. No.	Title	Rel. Date	Rating	Rev'd
K10-6	The Littlest Expert (10)	4-13-51	+	5-19
	1951-52 SEASON			
K11-1	Way Out West in Florida (10)	10- 5-51	±	10-20
K11-2	Mermaid Bay (9)	10- 5-51	±	10-20
K11-3	A Ring for Roberta (9)	11- 2-51	+	11-17
K11-4	I Cover the Everglades (10)	11- 9-51	+	11-24
K11-5	The Littlest Expert on Football (10)	11- 2-51	±	11-24
K11-6	Sadie Hawkins Day (10)	11-30-51		....

POPEYE CARTOONS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
E10-5	Thrill of Fair (7)	4-20-51	+	4-14
E10-6	Alpine for You (7)	5-18-51	+	5-19
E10-7	Double Cross Country Race (7)	6-15-51	+	6-30
E10-8	Pilgrim Popeye (7)	7-13-51	+	7-14
	1951-52 SEASON			
E11-1	Let's Stalk Spinach (7)	10-19-51	±	10-20
E11-2	Punch and Judo (7)	11-16-51	±	12- 1

POPEYE CHAMPIONS

(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
Z11-1	Anvil Chorus Girl (7)	10- 5-51	±	9- 8
Z11-2	Spinach Packin' Popeye (7)	10- 5-51	±	9-15
Z11-3	She Sick Sailors (6)	10- 5-51	+	9- 8
Z11-4	For Better or Nurse (7)	10- 5-51	+	9-15

SCREEN SONGS

(Color)

Prod. No.	Title	Rel. Date	Rating	Rev'd
X10-4	Drippy Mississippi (7)	4-13-51	+	4-14
X10-5	Miners Forty Niners (7)	5-18-51	+	5-19
X10-6	Sing Again of Michigan (7)	6-29-51	+	7-14

TOPPER

Prod. No.	Title	Rel. Date	Rating	Rev'd
M11-1	Barnyard Babies (10)	11- 2-51	±	11-17
M11-2	Just Ducky (10)	12-28-51		....

RKO Radio

COMEDY SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,405	Newlyweds' Easy Payments (15)	5-11-51	±	2-10
13,406	From Rogues to Riches (15)	7- 6-51	±	9- 1
	1951-52 SEASON			
23,401	Hollywood Honeymoon (16)	9-28-51	+	11-24
23,402	Fast and Foolish (15)	11-23-51	+	12-22

EDGAR KENNEDY

(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
23,501	Mad About Moonlight (19)	9- 7-51		....
23,502	It Happened All Night (19)	9-28-51		....
23,503	An Apple in His Eye (14)	10-28-51		....
23,504	Slightly at Sea (16)	11-16-51		....

DISNEY CARTOONS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
14,113	Cold War (7)	4-21-51	+	6- 2
14,114	Plutopia (7)	5-18-51	+	6- 9
14,115	Test Pilot Donald (7)	6- 8-51	+	6-23
14,116	Tomorrow We Diet (7)	6-29-51	+	6-23
14,705	Polar Trappers (8) (reissue)	7- 6-51	+	7-21
14,117	A Lucky Number (7)	7-20-51	+	6-23
14,118	R'Coon Dawg (7)	8-10-51	+	6-23
14,706	Old Mill (9), reissue	8-24-51	±	9- 8
	1951-52 SEASON			
24,101	Get Rich Quick (6)	8-31-51	++	12- 1
24,102	Cold Turkey (7)	9-21-51		....
24,103	Fathers Are People (9)	10-12-51	++	11-24
24,104	Out of Scale (7)	11- 2-51	++	12-15
24,105	No Smoking (6)	11-23-51		....
24,106	Bee on Guard (6)	12-14-51		....
24,107	Father's Lion (..)	1- 4-52		....
24,108	Donald Applecore (..)	1-18-52		....

LEON ERROL COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,705	One Wild Night (17)	5-25-51	+	6- 2
13,706	Deal Me In (16)	8- 3-51		....
	1951-52 SEASON			
23,701	Lord Epping Returns (19)	10-21-51	++	11-24
23,702	Too Many Wives (..)	12-21-51		....

MELODY TIME

Prod. No.	Title	Rel. Date	Rating	Rev'd
23,201	Tex Beneke and the Glenn Miller Orch. (18)	10- 5-51		....
23,202	Let's Make Rhythm (..)	11- 9-51		....

PATHE SPORTSCOPES

Prod. No.	Title	Rel. Date	Rating	Rev'd
14,309	First Lady of the Turf (8)	5- 4-51	+	6- 2
14,310	Ted Williams (8)	6- 1-51	±	6-23
14 311	Lake Texoma (8)	6-29-51	±	7-21
14,312	Rainbow Chasers (8)	7-27-51	+	9- 1
14,313	Bridle Belles (8)	8-24-51		....
	1951-52 SEASON			
24,301	Channel Swimmer (8)	9-28-51		....
24,302	Touchdown Town (8)	10-19-51	±	12- 1
24,303	Backyard Hockey (8)	11-10-51	+	12-15

SCREENLINERS

Prod. No.	Title	Rel. Date	Rating	Rev'd
14,209	Your Fate Is in Your Hands (8)	4-20-51	+	6- 2
14,210	Florida Cowhands (9)	5-18-51	+	6-23
14,211	Card Sharp (9)	6-15-51	+	7-14
14,212	Cleopatra's Playground (9)	7-13-51	+	9- 1
14,213	Antique Antics (8)	8-10-51	++	9- 8
	1951-52 SEASON			
24,201	Recording Session (9)	9- 7-51		....
24,202	Icebreaker (9)	10- 5-51		....
24,203	America's Singing Boys (10)	11- 2-51	±	12- 1
24,204	Riders of the Andes (..)	11-30-51		....

SPECIAL

Prod. No.	Title	Rel. Date	Rating	Rev'd
23,101	Here Comes the Band (17)	9-14-51	+	9- 8
23,102	Last of the Wild West (17)	10-12-51		....
23,103	Railroad Special Agent (15)	11 9-51	+	11-17
23,901	Football Headliners of 1951 (..)	12- 7-51		....
23,104	Lady Marines (..)	12- 7-51		....
23,801	Basketball Headliners of 1952 (..)	4-11-52		...

THIS IS AMERICA

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,110	They Fly With the Fleet (16)	6-22-51	++	7-14
13,111	Ambulance Doctor (16)	7-20-51	++	9- 1
13,112	Prison With a Future (14)	8-17-51	+	9- 8

TRUE-LIFE ADVENTURE

Prod. No.	Title	Rel. Date	Rating	Rev'd
23,301	Nature's Half Acre (33)	8- 3-51	++	7-14

20th Century Fox

MARCH OF TIME

Prod. No.	Title	Rel. Date	Rating	Rev'd
Vol. 17, No. 3	The Nation's Mental Health (19)	Apr.-51	+	5- 5
Vol. 17, No. 4	Moroccan Outpost (17)	June-51	++	6-23
Vol. 17, No. 5	Crisis in Iran (19)	July-51	++	7-28
Vol. 17, No. 6	Formosa—Island of Promise (17)	Aug.-51	+	9- 1

SPORTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3102	Let's Go Marlin Fishin' (10)	Mar.-51	±	6-23
3103	Mister Basketball (9)	June-51	+	8-27
3104	Football Winning Ways (10)	Aug.-51	+	10-13
3105	Accent on Balance (..)			...
3106	Surf Riding (..)			...

TERRYTOONS

(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
5109	Gandy Goose in Spring Fever (7)	Apr.-51	+	5-19
5110	Coons From the Moon (7)	May-51	+	6-30
5111	Musical Madness (7)	May-51	+	6-30
5130	Temperamental Lion (7) (reissue)	May-51		....
5112	Elephant Mouse (7)	June-51		....
5113	The Rainmakers (7)	June-51	±	7-2[illegible]
5114	Injun Trouble (7)	June-51	+	7-[illegible]
5115	Seasick Sailors (7)	July-51	±	7-[illegible]
5116	Tall Timber Tale (7)	July-51	±	7[illegible]
5117	Aesop's Fables Golden Egg Goosie (7)	Aug.-51	+	[illegible]
5118	A Swiss Miss (7)	Aug.-51	+	7-28
5119	The Talking Magpies in Steeple Jacks (7)	Sept.-51	[illegible]	7-28
5120	The Terry Bears in Little Problems (7)	Sept.-[illegible]	+	7-28
5121	Little Roquefort in Pastry Panic (7)	Oct[illegible]	+	10-20
5122	The Helpful Geni (7)	O[illegible]-51	+	10-13
5123	The Talking Magpies in 'Sno Fun (7)	[illegible].-51	±	10-13
5124	Mighty Mouse in a Cat's Tale (7)	Nov.-51	++	10-13
5125	Beaver Trouble (7)	Dec.-51	+	10-20
5126	Little Roquefort in the Haunted Cat (7)	Dec.-51	+	10-13

Universal-International

CARTOON MELODIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
6384	Bubbles of Song (10)	5- 7-51	+	6- 9
6385	Readin', Writin' and 'Rithmetic (10)	5-28-51	+	6-30
6386	Hill Billy (10)	6-25-51	+	6-23
6387	McDonald's Farm (10)	7-30-51	+	7-14

SHORTS CHART

6388	Down the River (10)	9-10-51	±	9-15
	1951-52 SEASON			
7381	Reuben, Reuben (10)	11-12-51	±	11-17
7382	Uncle Sam's Songs (10)	12-31-51	+	12- 8
	EARTH AND ITS PEOPLES			
7361	Nomads of the Jungle (22)	11- 5-51	++	11-10
7362	Water for Dry Lands (19)	11-26-51	+	11-10
7363	An Island Nation (21)	12-24-51	++	12- 1
7364	Desert Nomads (..)	1-21-52		....
	NAME BAND MUSICALS			
6307	Frank DeVol and His Orch. (15)	5- 2-51	+	5-19
6308	Eddie Peabody & Sonny Burke's Orch. (15)	5-23-51	+	6- 9
6309	Sportsmen and Ziggy Elman's Orch. (15)	6-13-51	+	5-12
6310	Teresa Brewer and Firehouse Five Plus Two (15)	6-27-51	+	6-30
	1951-52 SEASON			
7301	Tommy Dorsey and His Orchestra (15)	11- 7-51	±	11-10
7302	Woody Herman's Varieties (15)	12- 5-51	+	11-17
	TWO-REEL SPECIALS			
6202	Arnold the Benedict (18)	8- 8-51	±	7-14
	1951-52 SEASON			
7201	Danger Under the Sea (16½)	12-10-51	++	11-10
	TECHNICOLOR CARTUNES (Reissues)			
6328	Springtime Serenade (7)	5-14-51	±	5-12
6329	Jungle Jive (7)	6-18-51	+	6-23
6330	Who's Cookin' Who? (7)	7-16-51		....
6331	Pied Piper of Basin Street (7)	8-20-51		....
6332	100 Pygmies and Andy Panda (7)	9-17-51		....
6333	The Fox and the Rabbit (7)	10-15-51		....
	1951-52 SEASON			
7321	Loose Nut (7)	10-24-51	+	12- 8
7322	Abou Ben Boogie (7)	11-19-51	±	12- 8
7323	Painter and Pointer (7)	12-12-51	++	12- 8
7324	Bathing Buddies (..)	1- 7-52		....
	VARIETY VIEWS			
6345	Finny Business (9)	5-21-51	+	6- 9
6346	Clubby Cub (9)	6-18-51	++	5-12
6347	Romeo Land (9)	8- 6-51	+	7-21
6348	Monkey Island (9)	9-10-51	±	7-14
	1951-52 SEASON			
7342	Italian Interlude (9)	11- 5-51	±	12- 8
	WOODY WOODPECKER CARTUNES (Technicolor)			
6353	Wicket Wackey (7)	5-28-51	±	5-12
6354	Sling Shot 6⅞ (7)	7-23-51	+	6-30
6355	Redwood Sap (7)	10- 1-51	±	9-15
6356	Woody Woodpecker Polka (7)	10-29-51	+	9-15
	1951-52 SEASON			
7351	Destination Meatball (7)	12-24-51	+	11-10
7352	Little Monster (..)	2-25-52		....

Warner Bros.

Prod. No.	Title	Rel. Date	Rating	Rev'd
	BLUE RIBBON HIT PARADE (Technicolor Reissues)			
7310	Book Revue (7)	5-19-51		....
7311	Stagefright (7)	6-23-51		....
7312	Sioux Me (7)	7-21-51		....
7313	The Stupid Cupid (7)	9- 1-51		....
	1951-52 SEASON			
8301	Holiday for Shoestrings (7)	9-15-51		....
8302	Lady in Red (7)	10-13-51		....
8303	Sniffles and Bookworm (7)	11-10-51		....
8304	Goldilocks Jivin' Bears (7)	12- 1-51		....
8305	Of Thee I Sting (7)	1-12-52		....
	BUGS BUNNY SPECIALS (Technicolor)			
7724	Rabbit Fire (7)	5-19-51	++	6-30
7725	French Rarebit (7)	6-30-51		....
7726	His Hare Raising Tale (7)	8-11-51	+	9- 8
	1951-52 SEASON			
8723	Ballot Box Bunny (7)	10- 6-51	++	11-24
8724	Big Top Bunny (7)	12- 1-51		....
8725	Operation Rabbit (7)	1-19-52		....
	HIT PARADE OF GAY NINETIES			
7803	The Naughty 20s (..)	8-18-51		....
	FEATURETTES			
7105	Hunting the Hard Way (20)	5-26-51		....
7106	Law of the Badlands (20)	8- 4-51		....
	1951-52 SEASON			
8101	The Knife Thrower (20)	9-29-51	++	10-20
8102	A Laugh a Day (20)	11-24-51		....
8103	I Won't Play (20)	12-29-51		....
	HIT PARADE OF GAY NINETIES			
7805	In Old New York (9)	4-28-51		....
7806	Musical Memories (9)	6-30-51		....
	JOE McDOAKES COMEDIES			
7485	So You Want to Be a Paperhanger (10)	6- 2-51	+	7-14
7486	So You Want to Buy a Used Car (10)	7-28-51	±	9- 8
	1951-52 SEASON			
8401	So You Want to Be a Bachelor (10)	9-22-51	+	11-10
8402	So You Want to Be a Plumber (10)	11-10-51		....
8403	So You Want to Get It Wholesale (..)	1-12-52		....
	MELODY MASTERS BAND			
	1951-52 SEASON			
8801	U.S. Army Band (10)	10-13-51	+	12- 1
8802	Jan Garber and Orch. (10)	11-17-51		....
	MERRIE MELODIES (Color)			
7712	Hound for Trouble (7)	4-28-51	+	6- 2
7713	Early to Bet (7)	5-12-51	++	6- 9
7714	Room and Bird (7)	6- 2-51	+	7-14
7715	Chow Hound (7)	6-16-51	+	7-14
7716	Wearing of the Grin (7)	7-14-51		....
7717	Leghorn Swoggled (7)	7-28-51	++	9-15
7718	Cheese Chasers (7)	8-25-51	+	9- 8
	1951-52 SEASON			
8701	Lovelorn Leghorn (7)	9- 8-51	++	11-10
8702	Tweety's S.O.S. (7)	9-22-51	++	11-10
8703	A Bear for Punishment (7)	10-20-51		....
8704	Sleepy Time Possum (7)	11- 3-51		....
8705	Drip-Along Daffy (7)	11-17-51		....
8706	Tweet Tweet Tweety (7)	12-15-51		....
8707	The Prize Pest (7)	12-22-51		....
8708	Who's Kitten Who (..)	1- 5-52		....
	SPORTS PARADE (Technicolor)			
7507	Hawaiian Sports (10)	5-12-51	+	6- 9
7508	Birds and Beasts Were There (10)	6-16-51	+	6-30
7509	Making Mounties (10)	7-14-51	+	9-15
7510	Kings of the Outdoors (10)	8-18-51		....
	1951-52 SEASON			
8501	Art of Archery (10)	10- 6-51	±	10-20
8502	Cowboy's Holiday (10)	11- 3-51	±	12- 1
8503	Every Dog Has His Day (10)	12-22-51		....
	TECHNICOLOR SPECIALS			
7006	Stranger in the Lighthouse (20)	5- 5-51	++	6- 2
7007	Sons of the Plains (19)	6- 9-51	+	6-30
7008	Enchanted Islands (20)	8- 4-51	++	9- 8
	1951-52 SEASON			
8001	Winter Wonders (20)	9- 8-51	+	11-10
8002	Ride, Cowboy, Ride (20)	10-27-51	+	11-17
8003	Lincoln in the White House (20)	12- 8-51		....
8004	Land of the Trembling Earth (..)	1-26-52		....
	VITAPHONE NOVELTIES			
7607	World of Kids (10)	6-23-51	+	6-30
7608	Disaster Fighters (10)	8-11-51	++	9- 8
	1951-52 SEASON			
8601	To Bee or Not to Bee (10)	9-15-51	±	11-10
8602	Lighter Than Air (10)	10-20-51		....
8603	Stop! Look and Laugh (10)	10-20-51	+	11-24

MISCELLANEOUS

Prod. No.	Title	Rel. Date	Rating	Rev'd
	Monogram			
	LITTLE RASCALS (Reissues)			
	Choo-Choo (..)	10-28-51		....
	Bargain Day (..)	11-11-51		....
	Fly My Kite (..)	11-25-51		....
	Shiver My Timbers (..)	12- 9-51		....
	Spanky (..)	12-23-51		....
	Male and Female (..)	11-11-51		....
	Hide and Shriek (..)	11-25-51		....
	Roamin' Holiday (..)	12- 9-51		....
	Framing Youth (..)	12-23-51		....
	Republic			
	SERIALS			
5083	Perils of the Darkest Jungle 12 Chapters (reissue)	6- 9-51		....
5084	Don Daredevil Rides Again 12 Chapters			....
	THIS WORLD OF OURS (Trucolor)			
5074	England (9)	4-15-51		....
5075	Hawaii (9)	5-15-51		....
5076	Greece (9)	6-15-51		....
	1951-52 SEASON			
5085	Belgium (9)	7-15-51		....
5086	Switzerland (9)	9- 1-51		....
	Independents			
	Salzburg Fiesta (12½) Hoffberg		+	5- 5
	The Beautiful Blue Danube (12½) Hoffberg		+	5- 5
	Polkas (12½) Hoffberg		+	5- 5
	United Nations Screen Magazine No. 5 (10) UN		+	5-12
	United Nations Screen Magazine No. 6 (10) UN		+	5-12
	United Nations Screen Magazine No. 8 (10) UN		+	5-12
	W. B. Yeats—A Tribute (24) Brandon Films		++	6- 9
	Pacific 231 (10) Pathe Cin.		+	11-10

SHORTS REVIEWS

Captain Video

Columbia (15-part serial)
First episode 27 mins.—Others average 18 mins.

Good. An exploitation natural for the followers of Captain Video in both the comic books and the daily episodes over DuMont TV, this will have a strong appeal to the juveniles and dyed-in-the-wool action fans. The opening episodes are completely fantastic and filled with such science-fiction terms as supersonic speeds, cosmic vibrator, inactivator frequency, etc., which will only confuse the average moviegoer. Judd Holdren, who plays the invincible conqueror of space, and Larry Stewart, as the Ranger, are involved in adventures on another planet with these episodes in greenish Cinecolor, to distinguish them from the scenes on the black-and-white Earth. There is no romance to take up valuable time away from the out-of-this-world adventures.

'Fraidy Cat

(All-Star Comedies)
Columbia 16 Mins.

Fair. Those who enjoy Joe Besser's stuttering type of comedy will best appreciate the slapstick antics involving a gorilla who has been trained to loot jewelry shops. Besser is hired by Tom Kennedy to guard an antique dealer's storeroom and he battles the gorilla amid an assortment of dummies, guillotines and devil masks. It's mildly amusing at best.

Grizzly Golfer

Columbia (Mr. Magoo) 7 Mins.

Very Good. The latest cartoon adventure of the near-sighted Mr. Magoo is another uproarious short. Magoo goes for a spot of golf with his lame-brained nephew, Waldo. They get mixed up in the line of fire of feuding mountaineers and Magoo mistakes a bear for Waldo. The bear caddies for Magoo amid a fusillade of shots from the rifles of the mountaineers. These are among the best of the new cartoons.

Bee on Guard

RKO (Disney Cartoons) 7 Mins.

Very Good. One of the best of the Donald Duck series — the tops in the cartoon field. In this, Donald watches a little bee, armed with a pointed spear, guarding the entrance to a busy little hive. They have been taking the honey from his flower garden so he dresses up as an over-size bee and kicks the guard from the hive and steals the honey back. But the heroic little bee guard has a hilarious battle with Donald and is then given a victory banquet by his fellow bees.

Football Headlines of 1951

RKO (Special) 15 Mins.

Good. Shots from 11 outstanding college football games of the year are presented, with the attention focused on outstanding plays and players. The games are those between Army and Southern California, Ohio State and Michigan State, Southern Methodist and Notre Dame, Missouri and University of Maryland, Texas and Oklahoma, Illinois and Washington, Georgia Tech and Auburn, Princeton and Cornell, Michigan State and Notre Dame, Kentucky and Tennessee and the colorful Army and Navy classic.

Lady Marines

RKO (Special) 16 Mins.

Very Good. An entertaining and informative short giving patrons a glimpse into the training activities of the women members of the U.S. Marine Corps. The slight story picks up four feminine recruits as they arrive to board the bus for Parris Island, S. C., where they will be trained for duty. To become a lady marine, a girl must be at least 18 and not more than 31. They have to learn not to use makeup, to make beds properly, drill and go into various other phases of a seemingly unglamorous assignment. On graduation, they are assigned to an airfield base, motor transport or to recruiting service.

No Smoking

RKO (Disney Cartoon) 6 Mins.

Good. Amusing Technicolor cartoon but not up to the high standard of the Donald Duck series. Goofy, the over-size dog, learns that Columbus discovered smoking as well as proving that the world was round. Goofy decides to give up smoking for his health and then his friends torment him with offers of cigarets, etc.

Riders of the Andes

RKO (Screenliner) 8 Mins.

Very good. The riders of the Escuela de Carabineros of Santiago, Chile, demonstrate their superb horsemanship in a series of stunts calling for the utmost in skill and endurance. No finer scenes of the sort have ever been shown on film. Though appealing especially to lovers of horseflesh, some of the acrobatics are so startling that the subject should have wide appeal. The whitecapped Andes affords a picturesque setting.

The Mechanical Bird

20th-Fox (Terrytoon) 7 Mins.

Fair. This is cartoon treatment of the Hans Christian Andersen fairy tale about an emperor whose interest wavered between a real nightingale and a mechanical one. A feature version of the tale is now being exhibited. The appeal of the short depends on the tale itself rather than the film treatment. Young children should like it though humor is missing. In Technicolor.

Papa's Little Helpers

20th-Fox (Terrytoon) 7 Mins.

Good. Papa Bear brings a television set home, but when he tries to install the aerial on the roof, the cubs plug in the wire and nearly electrocute him. A windstorm carries him away and when he descends it is on the set, wrecking it. Papa heaves the remains into the shop where he bought the set and takes the cubs to the movies. There are amusing moments but the end is a little pat. In Technicolor.

(FOR STORY SYNOPSIS ON EACH PICTURE, SEE REVERSE SIDE)

The African Queen

F Drama (Technicolor)

United Artists (1155) 105 Minutes Rel. ———

Hair-raising adventure and a strange—yet poignant—romance dominate the footage of what should prove to be a generally popular and highly profitable feature. Its pair of topliners are the only humans on the screen for most of the picture's length, which confronted them with an unusually difficult thespian assignment, one which they accomplished with distinction and conviction. But for all the excellence of their individual and collective delineations, the stars have to share spectators' attention and approval with the African backgrounds—the film having been made there in its entirety—the flora and fauna of the Dark Continent, and the Technicolor photographic recording thereof. Based on the novel of the same name by C. S. Forester, a solid, believable script afforded Director-Writer John Huston a bench-made opportunity to assert his flair for action, suspense and realism. Ably produced by S. P. Eagle.

Humphery Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel, Walter Gotell, Gerald Onn.

The Las Vegas Story

F Drama

RKO Radio (——) 88 Minutes Rel. ———

Rowdy, romantic Las Vegas, where everything goes—most especially the visiting firemen's bankrolls—furnishes background and authentic atmosphere for still another cops-and-robbers thriller, which rates high among the numerous photoplays that have been localed at the Nevada resort city. Not only does the film book a winner as concerns its entertainment quotient, but it offers alert showmen a sterling setup for payoff merchandising, principal ingredients of which can be found in title, cast and musical interludes. The story is unusually well constructed and under expert direction by Robert Stevenson, the players—with Jane Russell and Victor Mature furnishing the love interest and most of the action—take full advantage of the opportunity accorded thereby. Robert Sparks produced for Executive Producer Samuel Bischoff.

Jane Russell, Victor Mature, Vincent Price, Hoagy Carmichael, Brad Dexter, Gordon Oliver, Jay C. Flippen.

A Girl in Every Port

F Comedy

RKO Radio (——) 86 Minutes Rel. Jan. 30, '52

The following that Groucho Marx has established through his popular radio and video shows should in itself be sufficient to assure this rough-'n'-ready funfest a margin of profitable patronage in all of its playdates. The be-mustached comedian employs his characteristic, deadpan approach to his part herein, and it engenders enough laughs to make the ticket buyer feel that he has had his money's worth. Other members of the cast—and at least two of them, William Bendix and Marie Wilson, can contribute their shares to marquee appeal and exploitation—are comparably effective. While La Wilson doesn't have material best suited to her talents, she is the mainstay of the curvaceous femininity which is a substantial factor in the film's overall aura. Chester Erskine records a worthwhile double credit for himself inasmuch as he both wrote and directed the photoplay, which was produced by Irwin Allan and Irving Cummings jr.

Groucho Marx, William Bendix, Marie Wilson, Don DeFore, Dee Hartford, Gene Lockhart, Teddy Hart.

Eroica

F Drama

Academy Productions 89 Minutes Rel. ———

A biographical film on Ludwig van Beethoven with outstanding orchestral and piano music sequences, this German-language film is good fare for the art houses. Picture can be exploited in college towns or for musical students and exhibitors should play up the fact that Oskar Werner, who gives a fine portrayal of Beethoven's worthless nephew, is currently featured in the key role of 20th-Fox's "Decision Before Dawn." The story, which deals mainly with the frustration and despair of the great composer's life, and his final struggle against deafness, is a depressing one. The romantic aspects of his life are sketchily shown. Ewald Balser, who resembles Raymond Massey, gives a vivid and touching portrayal of Beethoven. Music heard includes "The Moonlight Sonata" and "Leonora Overture." Directed by Walter Kolm-Veltee and Karl Hartl. Academy is at 1501 Broadway, N. Y. C.

Ewald Balser, Marianne Schoenauer, Oskar Werner, Dagney Servaes, Ivan Petrovitch, Judith Holtzmeister.

Another Man's Poison

F Drama

United Artists (1154) 89 Minutes Rel. Jan. 16, '52

Bette Davis' expertness in delineating a determined, deadly doxy was prominent among the many thespian talents which at one time established her as the first lady of the screen, a pinnacle she occupied for many seasons. This engrossing murder yarn, filmed in England under the production aegis of Douglas Fairbanks jr. and Daniel M. Angel, proves that she has lost none of that skill. Her finely etched performance highlights a bevy of impressive interpretations in a feature that is praiseworthy on virtually every creative and technical count, and should attract appreciative ticket buyers in profitable numbers. It is her name—coupled with that of Gary Merrill's—which offers the best hook upon which to hang an exploitation campaign. Boasting the authenticity of backgrounds and atmosphere found in most British-made pictures, the film is suspenseful despite its leisurely pace, for which accomplishment Director Irving Rapper rates a bow.

Bette Davis, Gary Merrill, Emlyn Williams, Anthony Steel, Barbara Murray, Reginald Beckwith, Edna Morris.

Indian Uprising

F Drama (Supercinecolor)

Columbia (417) — Minutes Rel. Jan. '52

The Indians have come into their own in recent motion pictures, which give the redman's side of the taking over of America by white settlers. That most savage of Apache chiefs, Geronimo, is sympathetically treated here along with Captain Case McCloud's attempts to make and keep honorable treaties with him and his tribe. His capture through betrayal, and the machinations of belligerent gold-seekers in the reservation's hills, constitute much of the action, which is fast and furious, with cavalry charges and colorful Indian skirmishes. However, this is slowed up somewhat by Indian speeches (in Spanish) and their translation by the interpreter. Too many pictures of this type are being released together, but this is well acted and has had good direction, so should please where this type of picture is played. The color adds to scenic shots. Ray Nazarro directed.

George Montgomery, Audrey Long, Carl Benton Reid, Eugene Iglesais, John Baer, Joe Sawyer, Robert Dover.

Storm Over Tibet

F Drama

Columbia (416) 87 Minutes Rel. Jan. '52

This is reminiscent of "Lost Horizon" and parts of it really are documentary shots taken by the International Himalaya expedition which was led some years ago by Professor G. O. Dyhrenfurth of Switzerland. However, these have been skillfully integrated into the story to make an unusual film with mystic rather than mystery angles for its suspense. That the story is a little strained does not make it less interesting, since everything that has come out of Tibet has been fantastic and on a mystic, if not superstitious, basis. The cast has no marquee value so exhibitors will have to depend on the present general interest in people of other countries to sell the picture. In college towns the expedition shots will have value, and in ordinary situations the adventure angles can be stressed. The picture is well done, with scenic beauty and natives that give it boxoffice ballast. Andrew Marton directed.

Rex Reason, Diana Douglas, Myron Healy, Robert Karnes, Strother Martin, Harold Fong, Harald Dyrenforth.

Marie Du Port

A Drama

Bellon-Foulke Prod. 90 Minutes Rel. ———

Jean Gabin, the one-time handsome and romantic French star, is now definitely in the mature age-group but he still handles several love affairs in a colorful French-language drama. Gabin will still be a draw for the older patrons who make up the greater part of art house audiences. Marcel Carne, who directed "Port of Shadows," "Children of Paradise" and other notable French films, handles sordid details of love with typical French nonchalance and this fact makes the film strictly adult fare. Carne has created the atmosphere of a small fishing village splendidly and Henri Alekan's camera work deserves the highest praise. The film starts on a depressing note, with the funeral of an old fisherman and the breakup of his poor family, but the love scenes are spiced with a sly comic note. Blanchette Brunoy is excellent as the lady of easy virtue. Bellon-Foulke is at 17 E. 48th St., N. Y. C.

Jean Gabin, Blanchette Brunoy, Carette, Nicole Courcel, Claude Romain, Jean Marken.

FEATURE REVIEWS Story Synopsis; Adlines for Newspaper and Programs

THE STORY: "Another Man's Poison"

Tempestuous, selfish Bette Davis kills her blackmailing husband but is forced to admit her crime to Gary Merrill, a former criminal associate of her dead mate. Merrill helps dispose of the body and Bette agrees to let him pose as her husband in their lonely home on the Yorkshire moors. Bette has now set her cap for Anthony Steel, who is engaged to Bette's secretary. But Merrill, fascinated by Bette himself, intervenes—and Bette decides to dispose of him, too. One attempt goes awry when in a car accident he tumbles into the lake where her husband's body lies. Merrill confronts her with the news that the police, dragging the lake for the car, will find the body; Bette kills him with poisoned liquor, then accidentally drinks some of the lethal potion herself.

CATCHLINES:

An Unforgettable Adventure in Suspense . . . as Bette Davis Creates a Matchless Portrait . . . of a Woman Who Killed—Because She Was in Love.

THE STORY: "Indian Uprising"

Captain Case McCloud (George Montgomery) and his cavalry troop capture the son of Apache Chief Geronimo (Miguel Inclan) in 1885 and through him as hostage are able to meet Geronimo for a powwow. They make a peace treaty with him regarding the Indian territory, but gold-seekers among the whites cause trouble and bring about further Apache uprisings. McCloud is sympathetic with Geronimo's insistence that the white men stay out of his hills, but is court-martialed and relieved of his command Breaking jail to save the troop, engaged with Geronimo under its new commander, he brings Geronimo in, retains his friendship and gets a promotion.

CATCHLINES

The Last Days of the Apache Nation—Told in the White Man's Blood! . . . Mighty Geronimo Ties the Plains to the Stake—and Hordes of Revenging Redmen Put Them to the Torch! . . . When an Apache Chief Cried to His Gods for Vengeance, Tribal Tomahawks, Cavalry Carbines, and a Savage Blood Flood Swept the Plains . . . The Rise in Hate, the Fall in Fury, the End in Glory.

THE STORY: "Storm Over Tibet"

Two fliers in World War II have been flying "The Hump" and one of them (Rex Reason) has completed his flights and is returning to the States. He has purloined a mask of the god Sindja from one of the temples on one of his excursions and his friend (Myron Healy) tries to make him return it. They quarrel and even exchange blows over it, resulting in the accidental cutting of Reason's wrist so he is not allowed to make his last flight, and Healy takes the plane over carrying the mask. Healy is supposed to have crashed and although Reason returns to the States and even marries Healy's widow, when the mask is mailed to him he feels he has to know what became of Healy, so he and his wife join an expedition into Tibet. There, after much hardship and soul-searching travail, he learns his friend's fate and makes his peace with Sindja.

CATCHLINES:

High in the Himalyas, the God Sindja Broods Over the Desecration of His Temple . . . A Flier Who Was Not Superstitious—Until His Friend Crashed in His Place on Amne Mandu.

THE STORY: "Marie Du Port"

Jean Gabin, wealthy cafe owner, takes his mistress, Blanchette Brunoy, to a small fishing village to attend the funeral of her father. Gabin becomes interested in his mistress' young sister, Nicole Courcel, whose fiance, Claude Romain, becomes jealous. The latter even throws himself in front of Gabin's car and, when he is taken to Gabin's room, Blanchette takes care of him. Later, when the sister arrives, she finds Romain and Blanchette having an affair. The girl then threatens to kill herself and Gabin decides he will marry Nicole.

CATCHLINES:

A Love Story Only the French Could Tell . . . Jean Gabin, Star of "Pepe Le Moko" and "Grand Illusion," in Another Romantic Drama of Life and Love in France . . . She Was Young But She Knew the Difference Between Mistress and Mrs. . . . A Daring and Delightful Romance.

THE STORY: "The African Queen"

During World War I German troops fire a Congo village and drive off the natives. The shock kills British missionary Robert Morley, leaving his prim, old-maid sister, Katharine Hepburn, alone. She is taken aboard the "African Queen," a broken-down river boat, by its dissolute skipper, Humphrey Bogart, who proposes to sit out the war in quiet backwaters. Hepburn, however, fired with patriotism, insists on a daring plan to take the boat down an unnavigated river to destroy a German warship guarding the only invasion route open to the British. Believing it an impossible undertaking, Bogart nevertheless allows himself to be cajoled into its attempt. Surmounting tremendous handicaps, they fulfill the mission, falling in love en route.

CATCHLINES:

Bogart and Hepburn . . . Drifting Together Down Perilous African Waters . . . It's Adventure Supreme . . . and Torrid Romance . . . the Motion Picture Must for 1952.

THE STORY: "The Las Vegas Story"

Traveling to Los Angeles Vincent Price and his wife, Jane Russell, stop in Las Vegas although Jane—once a nightclub singer there—is reluctant to do so. She had been in love with Victor Mature, but the romance went sour. Price loses money recklessly at the gaming tables, while Jane encounters Mature and they discover their love is not dead. To raise more gambling funds, Price pawns a diamond necklace which he had given Jane; the situation is further complicated by the shadowing tactics employed by Brad Dexter, who claims to represent the company which insured the bauble. Price is accused of murdering the owner of the casino where he had lost so heavily, but Mature establishes that Dexter was the killer and that Price is an embezzler. Jane plans to divorce him and marry Mature.

CATCHLINES:

Las Vegas . . . Whirlpool of Excitement and Glamor . . . Where a Girl With a Past . . . Meets the Man She Left Behind . . . Where Fortunes Are Made and Lost . . . at the Turn of a Card.

THE STORY: "A Girl in Every Port"

Navy buddies for 20 years—much of the time in the brig—have been Groucho Marx and William Bendix. The latter, receiving a small inheritance, winds up as owner of Little Erin, a weak-ankled racehorse, purchased at auction from stables owned by Don DeFore. Groucho discovers the nag has a twin, Shamrock, and with the connivance of Marie Wilson, a pert carhop, switches horses. Marie and Don fall in love, and circumstances force Bendix and Marx to hide both horses aboard their ship. Later, while smuggling the nags out, they overpower a pair of furtive civilians and lock them up. The subsequent race—with both horses entered, and Marx and Bendix as jockeys—is a nightmare, but all ends well when the gobs are decorated after the civilians they captured are revealed as saboteurs.

CATCHLINES:

The Bounding Main Was Never Like This . . . As Groucho Marx, an Over-Ripe Sea Dog . . . And William Bendix, Who's Even Dumber . . . Throw the Navy for a Loss . . . As Gag-Happy Gobs.

THE STORY: "Eroica"

As Napoleon's armies march on Vienna, Beethoven, a struggling composer, sees a new era of freedom for the masses. He begins a symphony to honor Napoleon but, when he learns the latter is nothing but a tyrant, he leaves Austria. In Hungary, he falls in love with Judith Holtzmeister, but she refuses to marry him and tells him that his great gift must be used to compose and he could not make any one woman happy. Beethoven then starts composing his greatest compositions but, when he starts losing his hearing, he refuses to admit it. He finally rages against God but he finally realizes that now he can hear music that no one else can produce.

CATCHLINES:

The Thrilling Biography of One of the World's Greatest Composers . . . A Blending of the Magic of Music and Film . . . Dedicated to the Heroic Spirit of a Great Man . . . Oskar Werner, Star of "Decision Before Dawn," in a Great Musical Film.

RATES: 15c per word, minimum $1.50, cash with copy. Four insertions for price of three.
CLOSING DATE: Monday noon preceding publication date. Send copy and answers to
Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 1, Mo.

CLEARING HOUSE

HELP WANTED

Projectionist wanted, man, wife combination preferred. Wife to work in concession. Strand Theatre, McGregor, Iowa.

Wanted: Theatre managers for medium size towns in Wisconsin Write letter of qualifications to Boxoffice, 4539, in care of BOXOFFICE magazine. State experience and salary expected.

Manager: One experienced operating theatre in industrial community. Must be aggressive exploiteer. Good salary and working conditions. Group and family insurance. Sell yourself in first letter. Give reason for wanting change. Letter in confidence. Position in Midwest. Boxoffice, 4542.

Drive-in manager wanted. Man to manage large super de luxe drive-in located in the Southeast. 12-month operation. Fine opportunity for the right man. Send picture, information regarding past theatre experience, salary expected, etc., to Boxoffice, 4543.

Projectionist, general maintenance. Small town New Mexico. Starting salary $45 weekly. Boxoffice, 4544.

Wanted: Exploitation, promotion, assistant manager. First run theatre, midwestern town 30,000. All product available. Must be go-getter; best references, good habits, bondable. Real producer can write own ticket. Boxoffice, 4545.

Experienced projectionist wanted for Connecticut theatre. Give references and salary desired. Boxoffice, 4548.

Drive-in theatre manager, metropolitan area; state age, salary and experience. Boxoffice, 4551.

Drive-in manager of ability can place himself in a position that will give opportunity and monetary return. Northern Ohio location. Give full drive-in experience and expectancy. Write Boxoffice, 4552.

POSITIONS WANTED

Projectionist, ten years experience, wants position near Fort Lauderdale or Miami, Florida. Non-union operator, but would like to become apprentice if possible. Boxoffice, 4498.

SIGNS

Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Rahn, B-1329, Central Ave., Chicago 51, Ill.

BUSINESS STIMULATORS

Bingo with more action, $3.50 thousand cards. Also other games. Novelty Games Co., 1434 Bedford Ave., Brooklyn 16, N. Y.

Giveaway New 1951 car. No cost to theatre, towns 5,000 population or over. Merchant Advertising tieup. Interstate Theatre Service, 1115 East Armour, Kansas City, Missouri.

Comic books available as premiums, giveaways at your kiddy shows. Large variety, latest newsstand editions. Comics Premium Co., 412B, Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

Bingo die-cut cards, 75 or 100 numbers, $3.50 per M. Premium Products, 339 W. 44th St., New York 18, N. Y.

Double popcorn profits. Sell own pre-popped corn, clubs, schools, taverns. Establish route warmer, dispensers. Non coin. Be first this item your town. It's hot! Write High Hearth Enterprises, 551 S. Lewis, Lombard, Ill., or 240 Via Buena Ventura, Redondo Beach, Calif.

Why suffer? Replace your worst nights with big boxoffice receipts, in advance! Costs theatre nothing, makes many new patrons! Successful showmen will personally disclose plan in letter for $5. Money back if it doesn't produce! Charlie Poorman, 640 Mauch Chunk, Pottsville, Pa.

STUDIO AND PRODUCTION EQUIPMENT

Ready Eddy editing kit with case, $2.50; Presto Y disc recorder with playback, $275; Artreeves 35mm recorder outfit, $1,995; Shustek 35/16mm picture reduction printer, rebuilt, $2,995; sound cameras, single system, complete Belhowell outfit, $3,950; Auricon 16mm camera, $495; Kinevox Monoboom, extends mike 15 ft., $69.50; 16mm animation stand, complete, $2,250; Maurer recording system, $1,995; Moviola Soundpix UDS, rebuilt, $1,095; Bridgamatic 16mm automatic developing machines, demonstrators, $795. Cash paid for used studio production equipment. Trades taken. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

GENERAL EQUIPMENT—NEW

Why pay more? Tempered Masonite marquee letters available in all colors: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Sell your picture and sound with flameproofed fungusproofed plastic screen, 39½c sq. ft.; beaded, 49½c; reflectors, 20% off; coated lenses, $100 pair; A-25A amplifier, 25 watts w/monitor, $175; Trusonic 2-way speaker system, $249.50. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

GENERAL EQUIPMENT—USED

Holmes with Mazda, Hi or low intensity. Holmes 16mm sell or trade for late model popper. Harold Owen, Seymour, Mo.

Buy by Star! Bye Bye overhead! Simplex rear shutter mechanisms, rebuilt, $279.50; Hertner 40/80 generator, complete, rebuilt, $275; 3-unit electric ticket machine, excellent, $99.50; rewinders, $5.95 set; pair Simplex-Acmes, Baby arc lamphouses, rebuilt and complete, $950. What do you need? Star Cinema Supply, 441 W. 50th St., New York 19, N. Y.

Two Powers projectors, Brenkerts new arc lamps, RCA system, amplifier, speaker, complete to operate. Bring your truck and $750. Rex Theatre, Cotulla, Tex.

Save 25% to 50% and more! Trade in your old, wornout equipment for modern projection and sound. Buy on time, pay out of increased boxoffice receipts. Send equipment list and seating capacity. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Two Simplex machines, complete with double bearing movements, rear shutters, pedestals and magazines at a real bargain—$250 per pair. Boxoffice, 4540.

For bargains, read carefully! Complete sound equipments or soundheads. Simplex, Powers and Motiograph mechanisms, or machines. Suprex and low intensity lamps with or without rectifiers. Used lenses, all sizes. Film cabinets and reels. Ticket machines and coin changers. Boxoffice, 4541.

Two Holmes 35mm portable late model projectors, like new. Also complete sound equipment. $800. L. J. Hammer, Route 8, North Kansas City, Mo.

Theatre marquee, two years old, with Wagner 10" letters. Simplex projectors, rear shutters. Two rectifiers. Electric ticket machine. RCA sound No. 105. Two Brenkert lamps, 1 KW. Leonard Soskin, 12248 Grand River, Detroit 4, Mich.

For sale: Used equipment, complete booth equipment, two Simplex machines, RCA sound equipment. Perfect condition. Apply for full details. Schwartzberg's, Alexandria, La.

6B Powers, arc lamps, sound screen, $250. F. Shafer, Washington, Ind.

DRIVE-IN THEATRE EQUIPMENT

Popcorn machines, half price. Wiener, Hamburger, Sno-Cone, Peanut Roasters, Bun Warmers. Poppers Supply, 146 Walton St., Atlanta, Ga.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Drive-ins pay from income! Complete dual projection and sound from $1,595; in-car speakers, $15.95 pair, with junction box. All available on Easy Payment Plan. Send for equipment list. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

EXCHANGES FOR SALE

Rare opportunity. Motion Picture Exchange Midwest territory. Boxoffice, 4549.

THEATRE TICKETS

Prompt service. Special printed roll tickets. 100,000, $26.70; 10,000, $7.80; 2,000, $4.95. Each change in admission price, including change in color, $3 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced. L. J. Burkitt, Sparta, Wis.

Sell your theatre privately. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex

$60,000 inventory Southwest auto parts business for good theatre Southwest. Boxoffice, 4523.

Cattle ranch, New Mexico, also West Texas for equally good Southwest theatre. Boxoffice, 4524.

All cash for drive-in proving $40,000 year actual profit. Price in proportion. Boxoffice, 4525.

Paying theatre. Stand investigation. Town 1,500 over, Arkansas, Texas, Oklahoma, Louisiana, New Mexico. Boxoffice, 4536.

THEATRES FOR SALE

Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking Drive-In theatres under franchise Patent 2,102,718, reissue 22,756. Up to 30% more seating capacity with little additional cost. Louis Josserand, 3710 Mt. Vernon, Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Bowron, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Brk. 4229 N. E. Broadway, Portland 13, Ore.

New 500-seat neighborhood theatre in Missoula for lease or sale. Gavin Realty, Missoula, Mont.

$30,000, liberal terms. New masonry 40-foot building. Modern Simplex booth. Latest Cretors popcorn. 400 good seats. Controls excellent town near San Antonio. Critical illness. Take good notes. Far below market for emergency sale. Lovely climate. Fine business. Boxoffice, 4521.

$35,000 down. Only theatre north Texas city 4,000. Includes good building, equipment. Open books show very short payout. One soundest values. Prolonged inspection requested. Leak, 3305 Caruth, Dallas, Tex. Similar county seat central Texas.

Southeast Kansas 550-seater, controlling long established town 4,200. Strictly modern, exceptionally profitable. $25,500 down. Exclusive, Arthur Leak, 3305 Caruth, Dallas, Tex.

700-seat modern suburban. New Mexico's leading city. Complete examination welcome. $30,000 handles. Boxoffice, 4522.

$9,500 down. Good building, equipment, town 1,500 near Austin. Wonderful family possibility. Near Tyler, Tex. $10,000 down, controlling town 2,000. North Arkansas, with good building, equipment, profit. $10,000 down. El Paso area, including two buildings, considerable outside income. $20,000 down. Exclusive, Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex.

Neighborhood theatre, St. Louis, 875 seats, fully equipped. Now netting $16,000 yearly. Owner must devote full time to other business; $20,000 down, balance easy terms. Boxoffice, 4527.

Drive-in theatre, Dallas, Tex. Beautiful, de luxe; 600 speakers; all new equipment. Only chance to get into Dallas with drive-in; $135,000. Some terms. "Joe" Joseph, 2621 Milton, Dallas.

290 seats. Small town between Dallas and Waco. Brick building included. $10,000 down. "Joe" Joseph, 2621 Milton, Dallas.

Drive-in theatre northern Ohio, on 80 acres. Full set of farm buildings; 9 miles city 25,000. Rich farming area, good hunting and fishing. $75,000 cash for all this. For further details write Raymond Ales, 151 W. Brown Ave., Carey, Ohio.

Air conditioned, 572 seats, practically new building and equipment; large parking lot, 210 feet on street. One-half cash and easy balance terms. Hi-Lawn Theatre, 2604 Grant Ave., St. Albans, W. Va. Phone 9541 or 81744.

For sale by owner, theatre equipment and brick building. Price $40,000 or will sell equipment for $20,000 and lease the building. Almost 500, all upholstered chairs, Westinghouse air conditioning, new booth equipment in last two years. Town of 1,200 population, good community, good farming area and small towns close by to draw from. Good popcorn business, also one office and six-room apartment in building. Reason selling, other interests. Mrs. T. H. Slothower, 136 S. Belmont, Wichita 8, Kas.

Eastern Oklahoma family theatre. Aggressive city 8,500. Owner states $250 weekly profit conservatively; very satisfied but retirement distant partner forces; $3,000 just spent remodeling, decorating. Nearly new equipment. $21,000 down. Leak, 3305 Caruth, Dallas, Tex.

300-seat theatre, no competition, 10,000 population. H. W. Miller, Box 605, Yucaipa, Calif.

Southeast Missouri town 1,000 population, excellent surrounding territory, 450-seat house, owner is in army and very desirous of selling. Will sacrifice, real estate not included. Gus J. Haase, Theatre Broker, 726 M&M Bldg., Memphis 3, Tenn.

Western Illinois county seat, 1,500 population. Brick building, modern, finest equipment. Absentee owner. First time offered. $22,500 takes all; $15,000 down. Boxoffice, 4534.

New modern, finest equipment, air conditioned, brick building. Louisiana's fastest growing industrial city. Boxoffice, 4535.

Non-competitive situation near Dallas. 660 seats, refrigerated theatre, and 300 speakers, steel tower drive-in already wired underground for 100 more speakers. Fast growing town. Quick payout. This year's income much higher than previous years. Long lease at $350 month for both properties. Price $100,000. Terms, half down. "Joe" Joseph, 2621 Milton, Dallas, Tex.

500-car drive-in, located on main highway, Moline, Ill. Built in 1950. H. M. Foster, 3827 Central Ave., Minneapolis, Minn.

THEATRES FOR SALE (Cont'd)

Basin Drive-In, Durango, Colo., 372-car. Motiograph equipped. Seven-month operation. Splendid family operation. Contact Ted Knox, 2054 Broadway, Denver 2, Colo.

Beautiful modern theatre San Francisco area. Only theatre town 17,000 population. Doing business other interests forces sale. Books open; $65,000. Some terms; first time offered. Triflers don't answer. Boxoffice, 4538.

Traveling theatre bus, yellow coach, 70 seats, fully equipped, excellent condition. Reasonable. Terms. Boxoffice, 4550.

Finest county seat town, population 3,200. Only theatre, 425 seats. A rare opportunity seldom offered. $35,000 cash takes one-half interest, or will sell all. Rivoli Theatre, Seward, Neb.

Central Illinois, good business town. New equipment, 330 seats; air conditioned. Two-story brick building. $20,000 will handle. Boxoffice, 4546.

Only theatre, four years old. 540 seats, 20-ton air conditioning. Three rentals plus nice modern apartment for owner. Terms, $60,000. One-half cash, balance five years. Must sell because of sickness. Home Theatre, Zephyrhills, Fla.

For sale: Theatres, drive-ins. Leonard J. Schrader, 509½ East Green, Champaign, Ill. Phone 9094.

520-car drive-in: Year round operation in the best location in Florida. Net earnings $40,000 to $50,000 yearly. Please reply to Boxoffice, 4547.

For sale: Theatre, fine opportunity; cheap J. Stallings, 2543 Woodburn Ave., Cincinnati, Ohio.

THEATRE SEATING

Parts for all chairs. Send sample for quotation. Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs. Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat covers: Sewed combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seat cement. Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permastone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seat. Complete kit, $6. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-22 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x26-inch, all colors, 55c ea. Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmastone" Anchor cement, $5 per box. General Chair Co., Chicago 22, Ill.

You'll be sitting pretty with these chair buys of a lifetime; 200 Heywood veneer, rebuilt, $3.[illegible] 500 Heywood-Wakefield inserted panelback, [illegible] cushion, rebuilt, $4.95. Many more. Send for Chair Bulletin. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

THEATRICAL PRINTING

Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.

MISCELLANEOUS

Tourist courts, Corsicana, Tex.; 14 units; 2 bedroom living quarters. Capacity business, $45,000. Half down. "Joe" Joseph, 2621 Milton, Dallas.

We have several paying businesses for sale in Dallas area. Let us know what you want. "Joe" Joseph, 2621 Milton, Dallas.

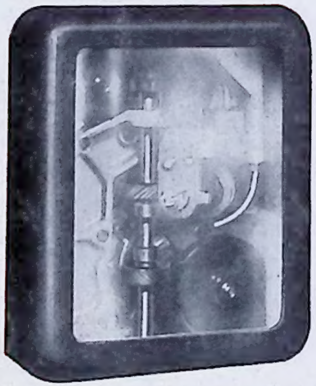
POPCORN MACHINES

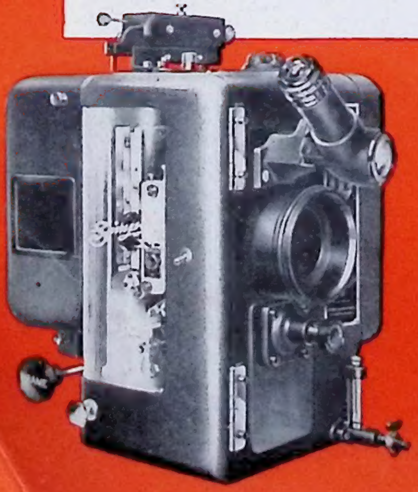
Popcorn machines, all makes, $100 up. Kettles for all makes popcorn machines. Consolidated Confections, 1314 So. Wabash Ave., Chicago, Ill.

Popper kettles for all makes of machines. Cretors, Star, Manley poppers. Candy corn equipment. 12[illegible] S. Halsted, Chicago 6, Ill.

Fountain of Youth!

SPRAY-O-MATIC Lubrication!
found
only in
SIMPLEX X·L





That transparent glass on the gear side of the SIMPLEX X·L is your private window on the *most ingenious lubrication system* ever devised in a projector mechanism!

SPRAY-O-MATIC Lubrication!

This lubrication system emits a constant spray of fine, life-giving oil . . . blanketing every surface, every shaft of the main gear system . . . protecting it from damaging wear . . . protecting *you* from costly replacements!

So efficient is SPRAY-O-MATIC Lubrication that not a drop of oil can reach the film. The oil remains *always* clean — the projector *always* young!

This great achievement in automatic lubrication is found *only* in the SIMPLEX X·L — the world's finest, most advanced motion picture projector!

Simplex
T.M. REG. U.S. PAT. OFF.

X·L

PROJECTION and SOUND SYSTEMS

Better Projection Pays

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY